

Reflecting on the Recent "Jingri" Phenomena through He Feiguang's Identification

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Abstract

The derogatory term "jingri" has become prevalent in China in recent years. Academics are concerned that this phenomena may be influenced by Japanese goods, popular culture, and indigenous historical nihilism, although these factors are not the main issue. He Feiguang, a Taiwanese who had been heavily inspired by Japanese culture, was resolved to move to mainland China in 1930 and establish himself as a significant anti-Japanese film director. His strong sense of Chinese identity, which was influenced by his family and Chinese cultural practises, serves as a motivating example for us as we consider the 'jingri' phenomenon of recent years in reverse: the need to create a comprehensive sense of Chinese cultural identity through society, family, and formal education.

Keywords

He Feiguang; Jingri; China; Japan.

1. Introduction

In recent times, the phenomenon of "jingri" (精日) has resurfaced, and it is surprising to see that these strange and absurd acts are not forced to be a traitor but are an automatic obsession. Those who revere Japanese militarism, despise their own country, and identify as militaristic Japanese in spirit are referred to as "spiritual Japanese." The current Li Ning brand has created a propaganda event of Japanese military-like uniforms, the "summer celebration" in Chinese cities, Wu ah-ping incident with the dedication of war criminal tablets, a group photo of Japanese military uniforms in Joint Savings Bank Warehouse. Whether out of sheer claptrap or individual psychological ailments, these incidents have affected the bottom line of China's core identity. While a small group of people are promoting militarism, the absurdity of the incident itself is self-evident, and it is all the more important to investigate the causes.

2. Analysis of the Causes of the Recent "Jingri" Phenomenon

The central dynasty's long-standing perception of superiority in China has taken a significant hit in the contemporary era. The ceremonial, self-sufficient economic power, which cherished value-based rationality, being defeated the countries which valued instrumental rationality based on commerce and technology. The Chinese people have fought their way through the catastrophe-filled 20th century and are now attempting to rejuvenation in the 21st. From an imperial society to a nation-state, from the dissolution of the political and ethical order of the divine right of kings to the growing maturity of the Chinese national concept system. China's overall national strength still lags behind that of developed countries, nevertheless. China is currently leading the way in technological endeavours such as high-speed trains, satellites, and spaceships. Recovery requires increased modernisation, and as a result, localised narratives of difference will eventually be impacted by globalization and its uniform narratives. In this setting, traditional Chinese culture must be promoted and expressed while embracing all the

greatest foreign cultures; yet, this does not mean that China should lose its identity or abandon its priorities.

The Japanese invasion of China is the most horrifying, pervasive, and profoundly upsetting barbaric act that has befallen contemporary China; it is an irrevocable and painful memory for the Chinese people. Despite the fact that this shouldn't inspire racial animosity, it should be recalled and constantly considered. The passage of time will romanticise and even distort everything if this history is not passed down and remembered from generation to generation. Japanese anime images are confusing young people's values, the ridiculous anti-Japan play are tearing apart the valiant history of anti-invasion, and the mainstream narrative of social history is even affected, hiding the real face of the national narrative. All of this is happening at the same time as the mass culture of amusing oneself to death. We will discover that the national image of Japan in modern times is influenced not only by the historical fact of the Japanese army's invasion, but also by the array of goods that Japan exports to other countries, particularly in high-end industries like the automotive and digital product sectors, as well as the spread of soft power through media like anime and film.

That is to say, the national impression of Japan is based on the dual imagination and variation of the historical nature of the invading Japanese army and the contemporary nature of modern consumer goods, and the part about the narrative and imagination of modern life will continue to assert itself, which requires a serious distinction to be made, rather than confusing the two, let alone treating the orthodox historical narrative as a spoof.

In recent years, official remembrances of the history of the resistance to Japan have increased. In 2014, the 13th of December was declared the National Day of Public Sacrifice for the Nanjing Massacre victims, and the 3rd of September was declared the Day of Commemoration of the Victory of the Chinese People's War of Resistance Against Japan; in 2015, a military parade was held to commemorate the 70th anniversary of the victory of the Chinese People's War of Resistance. Affluent and materialistic consumer culture, collage, and bantering pop culture all coexist with the dominant official culture, which together shape and condition the private narrative to the point of producing some cognitive biases, despite the fact that it is clear that the grand narrative plays an incredibly positive role in guiding the contemporary Chinese cultural landscape.

The forty-year boom in the market economy has produced abundant material wealth, mobilized individual initiative and fostered a vibrant national spirit of enterprise. However, the current uneven development continues to fall short of the general needs of the public for a better life, to the point where personal struggles for survival are often easily contained to private spheres without a sense of the bigger picture. A few discordant notes can also be heard in the current cultural scene, such as how entertainment has a negative impact on official discourse, individualism diluting group consciousness, shallow narratives filling in the depth of history, and internet memes repeatedly breaking the ethical bottom line. A minority group with a weak understanding of political history, a weak sense of citizenship, and a lack of sense of national pride has sort of emerged as a result of this value misunderstanding.

3. Implications of He Feiguang's Experience in Defending China's Identity Against the Japanese

He Feiguang, his ancestral home was in Fujian, was born in Taichung in 1913, entered the Shanghai scene in 1930 while working as an apprentice at a clinic. He then enjoyed a successful career in Republican cinema, first as an actor in Shanghai playing a villainous character that was as well-known as Yuan Congmei, and then as a director in the Great Rear who wrote and directed films with anti-Japanese themes and was as well-famous as Shi Dongshan. He

participated in anti-Japanese movements using films as a weapon, displaying the apex of his life's journey.

He is a committed patriotic director who has appeared in, written, and directed numerous movies. He has appeared in a variety of left-wing movies, including *The Little Toys*, *The Daybreak*, *Queen of Sports*, *Romance on the Huashan Mountains*, *Ardent*, *Loyal Souls*, *The Japanese Spy*, etc. *Defending Our Home Village*, *The Glory of East Asia*, *New Life* (lost), *The Pride and the Passion*, *Blood Shed on Oriental Cherry*, are some of the anti-Japanese movies he wrote and directed. The most significant movie is "*The Glory of East Asia*," the first movie ever to include Japanese inmates as actors. The tale of Japanese POWs who learn of the destruction caused by the warlords who invaded China, repent, and unite with the Chinese people to form an anti-Japanese front. The Japanese imperialist war against China, which caused not only immense suffering to the Chinese people but also to the Japanese people who were also caught in the crossfire, is revealed in the film *Blood Shed on Oriental Cherry*. The movie *Defending Our Home Village* shows the brutality of the Japanese invaders and the valiant resistance of the Chinese people. *The Pride and the Passion* honours the Chinese army's valour in their conflict with the Japanese in Burma. In conclusion, He Feiguang's anti-Japanese film series is still interesting to study because of its novel subject matter, distinctive viewpoint, and creative merit. It also effectively serves as literary propaganda.

In describing He Feiguang's experience in film and personality, interviews with directors, memories of family, newspaper profiles in the Republic of China, and numerous mini-biographies are not without repetition. Since the Republic of China, related analyses have emphasised his anti-Japanese views in his filmography and, more recently, have even included him in the lineage of anti-Japanese heroes. Recent histories of the war have highlighted He Feiguang's role in the struggle against Japan through his films. He Feiguang "used the camera as a weapon of resistance," [1] according to the Taiwanese author Shao Ming Huang's book *The Taiwanese People in the War of Resistance against Japan* (2014). Yang Yi-chou, editor of *A Biography of Taiwan's Anti-Japanese Characters* (2015), highly praised him for actively fighting alongside the people of Taiwan, "using the screen as a battlefield and the camera as a sword to fight the enemy on the cultural battlefield" and, in a significant sense, "fought the enemy, united the people, and inspired the morale, making their own unique contribution to the great anti-Japanese war" [2]. He Feiguang is regarded as an anti-Japanese national hero and a top performer on the anti-fascist propaganda front because it is obvious that he used his films as a weapon to expose the brutal acts of aggression of the Japanese warlords and to motivate the military and the populace to fight bravely.

He was educated in Japan and studied there, which made him an expert on Japan. He was able to speak, read and write Japanese well enough to pass for a real person, and could even pretend to be Japanese to escape enemy inspection. But instead of turning his heart to Japan, he was determined to fight the Japanese. This is inseparable from the Chinese cultural identity he received. He stated during the interview that he had strong family ties to the mainland: "Our family has considered itself Chinese for many generations, and we follow all of the same traditions as those on the mainland. When I was three or four years old, I attended an old-style private school where I read classics like the *Three Character Classic*, the *Thousand Family Poems*, and the *Analects of Confucius*. But under the Japanese, we received terrible political treatment." [3] His modest comments make a deep point about how difficult it was for the Chinese people to retain their cultural identity while living under colonial control and about how the strong Japanese repeatedly tried to suppress He Feiguang's Chinese identity. It is common knowledge that Japanese colonisers wanted to strip Taiwanese people of their Chinese cultural identity and force them to adopt a Japanese one instead. As a youth in Taiwan, where he and his family were often constantly exploited, and sought after by the Japanese, he had a profound experience with this.

4. Conclusion

In a sense, the negative aspects of consumer culture and popular culture are where the dominant culture comes into its own. Only by effectively correcting cultural biases such as materialism, spoofing, profanity and meme, and by guiding the public to appreciate the enormity and opportunity of rising from national humiliation, can we rise to the occasion. He Feiguang's revelation is that no matter how impregnated by Japanese culture, it is crucial to consolidate the Chinese cultural foundation of the people. The key to disciplining and punishing the "jingri" and other national scum is to strengthen Chinese cultural education and build a sense of national dignity in order to solve the problem. it is not enough to rely only on legal punishment, patriotic education and vigilance against Japanese anime culture.

References

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