

Female Images in Minority Films in the New Century

Yating Zhang

Graduate University of Mongolia, Ulan Bator, Mongolia

Abstract

Women appear as "others" in movies, they are victims of the patriarchal society, and they are also vulnerable groups. Since the 1970s, the image of women in Chinese movies has shifted from the traditional "good wife and loving mother" to "the other". This paper analyzes the female images in minority films in the new century from the perspectives of national consciousness, traditional and modern factors, and social transformation.

Keywords

The New Century; Minority-Themed Films; Female Images.

1. Introduction

Since 2000, Chinese films have developed rapidly, especially in the field of minority-themed films. A large number of heroines have appeared in major film festivals, showing the living conditions of minority women under the interweaving of national consciousness and modern consciousness, as well as the changes in women's gender roles. This article attempts to analyze the female images in minority-themed films in the new century, and explore the reasons, significance and predicament of the image evolution of heroines in minority-themed films in the new century.

2. National Consciousness: Intertwining Tradition and Modernity

Along with the cultural changes in modern China, ethnic consciousness represented by ethnicity appeared in minority-themed films. In the historical evolution, the recognition of local culture and national identity are the key to promoting the continuous development and endless development of a national culture. Source of power. In recent years, a large number of films have focused on the various difficulties encountered by ethnic minority women in the process of modernization. In movies, women are mostly portrayed as victims of men's life ideals and desires. They have to bear the burden of raising children, running the house, taking care of in-laws, taking on family responsibilities, etc., but they themselves do not get anything in return. Under this strong stimulus, ethnic minority women have a certain degree of identity crisis with traditional aesthetic concepts.

On the one hand, national identity has surpassed the pressure and discipline exerted by the patriarchal system on female roles under the patriarchal consciousness; Use elements to break through this dilemma: one is to seek external forces to help oneself get rid of the shackles of traditional concepts and realize self-worth; the other is to use external forces to break the original identity restrictions and change life circumstances. Both of these strategies meant that they began to re-examine their relationship to themselves and the groups they belonged to. Therefore, we can see more young, energetic and confident female images who are passionate and enthusiastic about modern life appearing in ethnic minority films in the new century. A change in identity has been achieved.

3. Modern Consciousness: The Marginal Other

National consciousness is a symbol of a country and a nation, and it has an impact on all nations in the world. In the course of its development, minority-themed films reflect the changes in the living conditions of ethnic minorities through changes in narrative themes and narrative methods. On the one hand, during the period of social transformation, the images of women in minority-themed films show the image of "others" gradually appearing. Since the beginning of the new century, the content reflected in many films is mostly closely related to social, political, economic and other practical issues. At the same time, male-centric narrative patterns have emerged in many films. This type of film mainly reflects the neglected and marginalized status of women under the social transformation since the new century. On the other hand, there are descriptions of the "other" of women's individual consciousness and subject identity in minority-themed films. Since the 1990s, many minority-themed films have portrayed many female images with distinctive personalities, independent behaviors, and independent cultures. Most of them are "strong women" who have outstanding achievements or high social status in minority areas or in certain fields. However, these "strong women" are all individuals in the mirror image formed by men as the standard, and they do not place women on the same slice as men to treat their living conditions and development space.

3.1. Male-centered Narrative Mode

In a patriarchal society, women's right to speak is gradually lost, and women lose the opportunity to write about themselves.

In the viewing situation, the voice is replaced by a foreign race or the opposite sex. The writing of others involved in Chinese minority-themed films is more complicated. In real life, minority women are squeezed at the margins of society. Judging from the increase in the number of minority women in various fields of society, they still hope to get rid of the shackles life. In ethnic minority-themed films, film creators create an artistic world for women, where women begin to surpass men, take on the responsibilities of men in reality, live strong and fearless lives, and express their ideals in life, although this imaginary world There are differences from reality, but it reflects these women's expectations for a new gender world and their desire for self-writing.

3.2. Women's Self-identity

The identification of female self-identity in national-themed films is mainly accomplished through the depiction of women's spiritual and cultural aspects, while the male-centered narrative mode is more reflected in the construction of male culture and gender ideology in national-themed films. Films with women in minority areas as the theme construct women's consciousness in the new century through the game between women and traditional gender concepts and male narrative models.

In the film "The Bride with Flowery Waist", the flowery waist is an invisible shackle, which binds women's freedom and body. The heroine Fengmei (played by Zhang Jingchu) vividly expresses the enthusiasm, cheerfulness, unrestrainedness, and daring to love and hate of Yi girls. However, many scenes in the film also reflect the concept of Yi men being superior to women. Fengmei is a warrior who wants to break the tradition and declare war on the shackles. This shows that in the new century, Yi women have begun to challenge the tradition, and their self-awareness has also begun to awaken. While defending their own interests and status, they appreciate their self-identity It is also getting stronger.

3.3. Dissolution of Female Subjectivity

In the 1990s, female subject consciousness began to awaken. In "Daji and Her Father", Daji becomes an independent female image. The film tells the story of Daji, a girl from an ethnic

minority, who ran away from home after having conflicts with her Han father, and finally returned to her hometown to reunite with her mother. In "Chasing", as a modern woman, Aisha is first of all an independent and assertive woman. When dealing with conflicts with her own family members, she takes a step back, hoping to resolve the conflicts within the family by herself; when her father beats her sister to death, she stands on the side of justice and condemns her father. In the film, there are many male images and the "fathers" who are in a strong position completely stand on Aisha's standpoint and confront her. They think that Aisha killed her sister before and destroyed her family; However, in the end the film ended with Daji and Aisha reaching a settlement. The Tibetan girl Jixiang in "Dream Chaser" gradually changed from an independent, strong, brave, and kind female image to a person who is full of confusion and pain after being hurt but does not know how to resolve it. After self-exile, she chooses to start again to find her dream and finally The realization of self-salvation allows the audience to see the process of the gradual awakening of women's independent consciousness.

The new century, female images in minority-themed films have shown the characteristics of subject consciousness and social status changes: on the one hand, since the new century, the female images portrayed in minority-themed films have become more and more independent and no longer attached to men; On the one hand, after the awakening of the female subject consciousness, the self-subject consciousness is gradually dispelled, and she begins to pay more attention to other groups or things around her.

4. The Dilemma of Female Roles

Although the images of women in minority-themed films have undergone transformation from tradition to modernity, this transformation is difficult and slow. Due to the interweaving of national consciousness, traditional and modern factors, the image of female characters in the film is affected; it is also due to the objective factor of social transformation that leads to deficiencies in the narrative techniques and plot design of the film. The problems of female images in minority-themed films in the new century are as follows:

4.1. National Characteristics are Gradually Weakening

The female characters in minority films in the new century still have two levels, the edge and the center. In traditional Chinese culture, women, as weak and subordinate, have always been oppressed and enslaved by patriarchal society. These female images are men's imagination of women's gender roles in a patriarchal society, that is, how a wife or mother is shaped. The film began to appear with a strong image. Dawa in "Dawa and Naqin" is a Kazakh girl who left her hometown to help her younger sister Naqin integrate into urban life. When national consciousness and modern consciousness are intertwined on women, the minority-themed films in the new century present an appearance that combines both national consciousness and modern consciousness. In this case, the emotional expression of the characters will be richer and more delicate, but the national characteristics are gradually weakening.

4.2. Artistic Charm is Impacted

Of female images in minority-themed films lies in their true display of minority culture and vivid expression of ethnic customs. Among them, it is difficult for such a movie to have much space in the market. Therefore, in today's era, in order for the female characters in minority-themed films to show their due artistic charm, minority-themed films must make corresponding adjustments in terms of shooting techniques and story structures.

4.3. Cultural Characteristics are not Obvious

Since the new century, great changes have taken place in our society. From the reform and opening up to the present, the reform of the economic system, political system and cultural

system has made great achievements. With the continuous development of society, various interest groups began to differentiate, and social classes began to differentiate. Since the new century, China has become the second largest economy in the world. Under the background of the new era, people began to realize that the coexistence of multiculturalism is a development trend for the whole of China. Especially after China joined the World Trade Organization, a large number of foreign-funded enterprises entered the Chinese market. In the face of increasingly fierce competition and challenges from abroad and the opportunities and challenges brought about by the transformation and upgrading of domestic traditional industries, my country's economic development has shown a trend of diversification. Since the beginning of the new century, there has been a huge change in the ways of shaping the images of minority women in domestic minority-themed films. In such a transitional period, it is inevitable that traditional and modern factors coexist, and that the nation and the development of the times coexist. Therefore, for minority-themed films, female images must not only retain the original national characteristics but also adapt to the development of modern society;

5. Reflections on the Development Trend of Female Images in Minority-Themed Films

5.1. Maintaining One's Own National Characteristics

Minority-themed films, as an important carrier to reflect ethnic culture, should on the one hand show the customs and social features of ethnic minority areas, and on the other hand, show the unique ethnic culture of ethnic minorities in the language of the lens. In order to better shape the character image and express the character's emotions, some life-like plots should be added to the plot design to make the character's behavior and actions have a certain degree of authenticity. In "Shambhala Carrier Pigeon", Zhuoga came to Shambhala in pursuit of love. The film did not directly arrange the plot as the encounter and love between the hero and heroine, but set Zhuoga's encounter with a big black bear while hunting on the grassland. During the attack, the hero sacrificed his life to save the plot. And the stories that happened in the movie are just the daily life of the herdsmen on the grassland, not the myths and legends of Shambhala. In the film, there are neither scene descriptions of Tibetans expressing their gratitude to the male protagonist for saving his life, nor the love story of the male and female protagonists. This setting just reflects the unique charm and connotation of Tibetan national culture. On the other hand, in order to show the rich and delicate emotions of the characters, some very life-like plots can also be added to increase the authenticity and sense of reality of the characters in the film. This life-like plot reflects the simplicity, enthusiasm and humor of the Tibetan people.

5.2. Find Your Own Artistic Charm

The creation and development of ethnic films has a historical evolution process. Since the new century, movies no longer just attract audiences by means of action and pictures, but incorporate more narrative perspectives and narrative techniques into the movie narrative strategy. Minority-themed films should also find their own unique artistic charm on a rich and diverse basis. Minority-themed films must adhere to the combination of nationality and internationality when creating films; they must make full use of their own regional characteristics and national cultural advantages, seize the current film and television market needs, and develop more meaningful, market-oriented, and independent films. Excellent work of innovation. Only in this way can the films of ethnic minorities start from the local area and go to the world, and let the films of ethnic minorities continue to develop and enrich under the integration of the nation and the times.

5.3. Show Your Own Cultural Characteristics

Minority-themed films, because of their own regional, national and national cultural attributes, determine that their creations show more of the living customs and cultural customs of the ethnic group. For now, the creation of minority-themed films is still dominated by minority areas. However, in modern society, the degree of development and economic development of minority areas is limited, so most films still focus on the Han nationality as the main audience. It is also particularly important on the issue of how to show the cultural characteristics of ethnic minorities in ethnic minority-themed films. On the basis of retaining the original ethnic characteristics, we should also strengthen the use and integration of other ethnic cultural elements. We must not only respect the local ethnic beliefs and customs, but also properly incorporate modern elements to better adapt to the development of modern society. Through the shaping of female images in the film to show the unique cultural heritage and inner spirit of ethnic minorities, it is more conducive to cultural exchanges and integration between different ethnic groups. Films such as "Yunnan Story" and "The Court on Horseback" are all ethnic minority-themed films. The use of ethnic cultural elements such as Tibetan, Yi, Miao, and Naxi not only shows the audience the unique cultural connotations of different ethnic groups. It is also conducive to mutual understanding and exchanges between different regions.

6. Conclusion

The evolution of female images is a microcosm of the transformation of female consciousness in minority-themed films in the new century . In this process, national consciousness, traditional and modern consciousness, and social transformation are all at work, and this has become the biggest feature of minority-themed films in the new century . Since the new century , along with economic development and social progress, minority-themed films have begun to transform from a pure carrier of national culture to a cultural industry, and more and more people have joined the ranks of developing national culture. At the same time, due to the impact of feminist thoughts in the new century on traditional gender concepts and culture, women's discourse rights have begun to be valued and developed, and many directors have begun to recreate and think about the images of minority women .

Although many minority-themed films have made great achievements since the new century , there are still many issues worthy of our exploration and reflection. At the same time, minority-themed films also need to enhance national self-confidence and sense of responsibility; and the entire market should develop more healthily and orderly. In the future, we will continue to use new art forms and new methods to display works on ethnic themes, pay attention to social realities, contribute to the realization of the great rejuvenation of the Chinese nation, and promote the prosperity and development of ethnic minority cultures!

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