

Red Culture as An Intangible Cultural Heritage: A Study of Historical Consciousness in Mainstream Film and Television

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Abstract

This study found that in recent years, China's mainstream film and television industry has achieved leapfrog growth. Driven by history, literature and politics, mainstream film and television has successfully integrated China's contemporary spirit, artistic ideas and market awareness through difficult exploration and groping, and has promoted the comprehensive development of my country's mainstream film and television art and made great progress. China's mainstream film and television works appeal to common ideals and beliefs, and under the framework of nationalist discourse, they arouse the resonance of national emotions, summon the collective memory of the nation, enable the public to achieve a unified cognition of sensibility and rationality, and allow the cultural spirit of a nation to continue from generation to generation, and help realize the Chinese dream from the level of spiritual and cultural construction.

Keywords

Journalism, Literature, Historical consciousness, Mainstream film and television.

1. Introduction

The wave of globalization is sweeping the world, and people's daily lives and even their mental outlook are undergoing unpredictable and immeasurable changes in all aspects, including the economy, politics, culture and society. In the current social environment, people generally feel unprecedented anxiety and crisis, especially in terms of self-identity and cultural identity. In order to prevent the disintegration of the country, re-establishing the national identity and national characteristics is a solution. In the current process of global integration, individuals and nations are in a highly unstable state, and the development of network technology has also led to people switching back and forth between virtual and real, which is likely to cause a break in collective memory and even a crisis of national and ethnic identity. In the context of striving to realize the Chinese dream, mainstream film and television works advocate the questioning and reconstruction of people's collective memory, leading people to review historical memories, thereby activating national and ethnic identity and resisting the identity crisis brought about by the process of globalization.

At the same time, mainstream film and television works, as an important part of ideological education, are innovative explorations in constructing collective memory, and are also important rituals for reproducing, summoning, and reconstructing national identity. Anthony Giddens believes that while China understands its own independence and national identity, it should establish connections with other countries to jointly solve the problems and difficulties faced by each other, so that national development will be more conducive to overall progress. Therefore, this topic combines mainstream film and television communication with national discourse and national identity for analysis and research. By studying the profound impact of new mainstream films on the reproduction of historical memory and the construction of national identity, it attempts to explore the relationship and interaction between the three.

2. Literature Review

Harold Irohsen conducted an in-depth analysis of the status of ethnic identity under political change from eight perspectives, including nation, state, culture, history, economy, geography, religion and politics. Starting from the relationship between "state" and "nation", he discussed the meaning of identity between nation and ethnic group, and specifically discussed the role of the state in ethnic identity. Steve Fenton believes that the concepts of ethnic group, race and nation all point to an important concept, namely "blood and cultural community". These concepts all focus on people's common blood and cultural heritage. They emphasize the mutual connection, common identity and sense of belonging among a group of people. He also explored the basis of ethnic identities, that is, ethnic identity is formed based on people's blood and cultural background. In addition, he also explored the debate between the original bond and the civic bond of ethnic identity, that is, the relationship between people's attachment to their own ethnic identity and their identification with national citizenship, including the impact of social and cultural differences on ethnic identity. Finally, he also explored the relationship between economy and social class in racial identity, the impact of "modernity" on national identity, and the impact of economy and class on ethnic identity. Felix Gross examined the changes in racial identity in multi-ethnic countries. The changes in racial identity are manifested in the following aspects: first, blood ties are gradually replaced by geographical ties; second, a civil rights system is established so that everyone can enjoy equal rights and responsibilities; therefore, political identity gradually replaces differences in ethnicity and lineage. Based on this, it analyzed the connection between nationalism and national identity, and believed that under the joint action of ethnic identity and common myths, national identity will be strengthened. Xinjiang has long been infiltrated by the ideas of "Pan-Islamism", "Pan-Turkism" and "Three Evil Forces", which has led to the ethnic identity of Xinjiang's ethnic minorities exceeding national identity. This has led to the misalignment of ethnic consciousness and national consciousness, and this problem has always existed and has not been perfectly resolved. Chang Liwei analyzed the Hong Kong consciousness of Hong Kong writer Li Bihua from the perspective of national identity and national consciousness. From Li Bihua's remarks, we can see that she denied and questioned the imagination of the national community based on the national image of "Greater Central Plains" and "Greater China", and was committed to constructing a virtual space related to Hong Kong's history. She also tried to establish a Hong Kong national image community by evoking the common memories of the Hong Kong people, so as to enhance Hong Kong's consciousness and identity. At the same time, she dispelled and questioned the power of the national image centered on China and China's mainland, and reduced people's dependence on and identification with the identity constructed by the image of the Chinese nation.

3. Research on National Identity from a Cultural Perspective

In the 20th century, China's identity was once the target of Western criticism, but now China's national identity is being re-explained. There is a close connection between cultural factionalism and national identity. The root cause of cultural problems is the identity crisis of the Chinese nation, and the "weakness" of the Chinese nation in the 1990s is the root cause of the "national" problem. He also pointed out that national identity is a process of joint construction by citizens and is guided by values. It explored the issue of Chinese national identity and analyzed it from the perspective of combining traditional culture with modern culture. It summarized the development and changes of Haihua national identity in modern times and pointed out that in the new era, Haihua national identity faces two impacts: the increasingly close exchanges between countries under the global integration environment, and the promotion of international exchanges also has an impact on national identity. It pointed out

that the old generation of immigrants are loyal and persistent to Chinese culture, while the new generation of immigrants may not be so. Therefore, it is urgent to change the way of thinking in order to maintain the identity of the Chinese nation.

This study believes that mainstream film and television works not only inherit the political mission of traditional mainstream films to promote mainstream values, but also achieve more sophisticated portrayals in emotional description and personalized presentation, so that mainstream ideology can be conveyed to society more rationally. First of all, mainstream film and television works are very clever in dealing with mainstream discourse. They can touch on hot topics in the current society, resonate with the audience, and convey positive values through carefully constructed plots and dialogues. At the same time, they also avoid indulging in a single mainstream viewpoint, but give the audience a certain amount of thinking space so that they can form independent judgments and opinions. Secondly, mainstream film and television works have done a very good job in integrating social culture. They usually use real life as the background, based on real people and events, to explore the problems and phenomena of contemporary society. Through real and in-depth descriptions, they cleverly combine the elements of current popular culture and are close to the audience's life experience. In general, the communication of mainstream film and television successfully grasps the balance between mainstream discourse, social culture and artistic aesthetics, combining entertainment and thought, so that the audience can enjoy the entertainment of the film while also gaining a deeper thinking and experience. This rational grasp makes mainstream film and television unique in the field of film and television art today. In this context, the dissemination of mainstream film and television has also become an important path to promote national identity. In a vivid and perceptible form, it can present the abstract national spirit and national discourse on the screen in a concrete way, thus becoming a symbolic field with extremely rich connotations, playing a very important role in strengthening national identity.

4. Findings

Felix Gross believes that individual identity is established on the basis of regional consistency and sense of belonging, and thus the structure of civil society is constructed. The formation and development of this citizenship enables individuals to transcend narrow tribal and ethnic ties and then identify with and participate in a wider civil society. This is of great significance for establishing a citizenship system and promoting social stability and development. Therefore, regional ties and regional principles are regarded as the cornerstones of building a citizen state, which helps to form a social structure and identity with citizens as the core. Juan Roque defines nationalism from the perspective of political geography and emphasizes the importance of territorial imagination to national identity. In his view, nationalism is a social and political force deeply rooted in territory, region and space. Territorial imagination is regarded as the basis of national identity, that is, the individual's sense of identity and emotion towards a specific territory. Nogge believes that geography education plays an important role in the establishment of national identity and regional identity. Through geography teaching, people can recognize the historical and geographical characteristics of the region where they live, and then form an emotional identity with the region. Therefore, geography education plays a fundamental role in the establishment of national identity. This view emphasizes the influence of territory and geography on national identity, and believes that through understanding and identifying with territory, individuals can establish a sense of national identity. This reflects the importance of geography and territory in shaping identity and national consciousness.

In the process of nationalization of colonial countries, religious traditions in the late 19th century were restored and re-understood. At the same time, although Confucianism had once had the idea of "religionization" in China, because China has always pursued the policy of

"building a country with science", religion in China is only regarded as a moral resource. This position ultimately led to the failure of this concept. They also discussed three contradictory issues brought about by the nationalization of religion, involving Confucianism, Confucianism and other related issues. There is a point of view shows that one of the most prominent characteristics of the nation-state is that it is based on national identity, rather than taking religious beliefs as the source of its political legitimacy. While China was building a national society, a series of political and religious separations also occurred. However, it will take some time to realize the political foundation of our nation-state, because the secularization of patriarchal relations and the modern transformation of the basis of political identity are necessary. From the perspective of the formation of the Chinese nation, proposed that Confucianism played an important role in building national identity. It believed that the greatest feature of Confucianism is that it is identified by culture rather than race. This tradition not only provides an ideological basis for the construction of national identity, but also provides a source for us to build the national culture of the Chinese nation today Guan Kai believes that only the true revival of China can enable China to regain its cultural confidence in the "East", which requires China to re-establish a strong national spirit and national spirit. It believes that the flood myth and the gourd myth are important components of the cultural genes of the Chinese nation. These myths carry the collective memory and common imagination of the Chinese nation. They exist not only in Han culture, but also in ethnic minority cultures. The flood myth has an important position in Chinese culture. This myth tells a story about a huge flood disaster and how humans and gods cooperate to overcome difficulties. This myth symbolizes the spirit of bravery, unity and resistance to natural disasters, and has a profound impact on the hearts of the Chinese nation. The gourd myth is another important mythological element. It originated from the records in the "Classic of Mountains and Seas" and tells a story about a strange gourd that can change into various shapes and functions. This myth reflects people's yearning and imagination for nature and magical powers, and has a meaning related to life and happiness. These myths play an important role in the cultural inheritance and identity of the Chinese nation. Through these common mythological memories, the Chinese nation has formed a common cultural identity and thinking framework.

It discussed in detail the "common origin and common ancestor" myths of the southwestern ethnic groups in their article, and emphasized the importance of common myths for the cultivation of "national consciousness, civic consciousness, and Chinese national community consciousness" by various ethnic groups. They pointed out that the "common origin and common ancestor" myths of the southwestern ethnic groups refer to the fact that these ethnic groups believe that they have a common origin and ancestors, as well as the common elements of origin, gods and cosmic order in the myths. These myths are not only widely circulated among the southwestern ethnic groups, but also have a profound impact on the Chinese nation as a whole. They believe that common myths play an important role in shaping national consciousness and civic consciousness. These myths embody a nation's historical memory, common values and cultural identity, and help to form a sense of identity with a common national identity. The inheritance and sharing of common myths can promote the cohesion and sense of identity of various ethnic groups, and then form the sense of community of the Chinese nation. The formation of this sense of community of the Chinese nation is crucial to the unity, stability and development of the country. It not only promotes the exchange and integration among various ethnic groups, but also provides the basis and impetus for the harmonious development of China's multicultural and multi-ethnic society. Therefore, common myths play a far-reaching and important role in cultivating and strengthening the sense of community of the Chinese nation.

5. Conclusion

Some studies also focus on the relationship between marginal issues such as early films, film songs and female images and national identity. It re-examined the films in the early days of Chinese film (1918-1930) based on the establishment of modernity. It also believes that early Chinese films with Shanghai as the main body have shown a value that cannot be ignored. They brought the Chinese people an intuitive modern experience of sound, light and electricity. They were the main battlefield of the cultural enlightenment of vernacular modernism, shaped a new lifestyle for the Chinese people, and also constructed the national identity of the Chinese people. Xu Wenming believes that early Chinese film songs were widely spread in Southeast Asia, and Southeast Asia also had an impact on the creation of Chinese film songs. Early Chinese film songs promoted the development of popular culture in Southeast Asia, promoted the construction of national identity of overseas Chinese, and played an important historical role. Liu Liyun takes the image of female heroes that appeared in the early period of Shanghai's "isolated island" costume movies as the research object, and divides female heroes into two types: chivalrous women and battlefield beauties. It interprets the conflict between individual consciousness and national consciousness in costume movies from the perspectives of gender suspension and gender substitution, and believes that the effective way to resolve the conflict is to eliminate individuality, replace gender, and make individual consciousness absolutely belong to national consciousness. The image of women contains rich political metaphors and identification with the modern nation-state, and serves the mobilization of the nation-state during the Anti-Japanese War. In summary, scholars' research on image media and national identity is diverse and rich in content, and they have begun to incorporate the new mainstream film, a new film form, into the study of national identity. However, the research on the national discourse and national identity of the new mainstream film still lacks systematic sorting and summary, so there is still much to explore about the national discourse and national identity of the new mainstream film.

Acknowledgment

Thanks for the Youth Project (22Q031) of the Humanities and Social Sciences Research Project of the Education Department of Hubei Province in 2022.

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