

Study on the Inheritance and Development of the Plastic Arts of the Suolun Tribe in the Sino-Russian Heilongjiang River Basin*

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Abstract—The Suolun tribe of the Heilongjiang River Basin in China and Russia is a multi-ethnic inhabited tribe. In the long-term development, it has formed an individual as well as general style of art. Starting from this point of view, the article first analyzes the modeling art of Ewenki, Daur, and Oroqen from the perspectives of costume modeling, architectural modeling and art modeling, and then deeply discusses the characteristics of the Suolun tribe in the Sino-Russian Heilongjiang River Basin: the breath of life is thick; the national character is prominent, and the religious color is distinct. Finally, from the three perspectives of national aesthetic value, regional cultural value and cultural inheritance value, the value of the Suolun tribe's plastic arts in the Heilongjiang River Valley between China and Russia is discussed.

Keywords—Sino-Russian Heilongjiang River Basin; Suolun tribe; plastic arts; inheritance and development

I. INTRODUCTION

The Suolun tribe is not a single national entity. It is a collective name for many ethnic groups living in the Heilongjiang River Basin in the late Ming and early Qing dynasties, mainly in the middle and upper reaches of the Heilongjiang River, including the Ewenki, Daur and Oroqen. As a multi-ethnic inhabited tribe, there are close contacts within the Suolun tribe. The three ethnic groups have formed a brother-like relationship in the long-term development. So far, no information has been found about the national wars and even the national fighting between the three ethnic groups, which is extremely rare in the history of world ethnic relations. The three ethnic groups are all originated from the Xianbei nationality. The Oroqen and Ewenki people are descendants of the Shiwei people in the Sui and Tang dynasties, while the Daur people are the combination of the Luoju and Heishui Mohe. In the late Ming and early Qing dynasties, the Qing dynasty launched several wars against the Suolun tribe, and after strengthening the rule, Daur and Orochun were separated from the Suolun, and Suolun

became the exclusive of the Ewenki. In the discussion of this article, the ancient meaning of the Suolun tribe is followed. The plastic arts are formed by the Suolun tribe in the long-term development, which has a national style and is a concentrated expression of national aesthetics and an important carrier of the national spirit.

II. THE CLASSIFICATION ANALYSIS OF PLASTIC ARTS OF THE SUOLUN TRIBE IN THE SINO-RUSSIAN HEILONGJIANG RIVER BASIN

A. Analysis of Ewenki's Plastic Arts

The Ewenki people are cross-border ethnic groups in the north of China, mainly distributed in the Sino-Russian Heilongjiang River Basin and Russia calls them the Evenkia. The Ewenki is sparsely populated and widely distributed. According to the sixth national census in 2010, there are only 30,875 people in the Ewenki ethnic group, mainly living in Inner Mongolia and Heilongjiang provinces, mostly in Inner Mongolia. Regarding the origin of the Ewenki people, there is much controversy in the academic circles. But it is generally regarded as Lake Baikal. As a hunter-oriented nomadic group, the Ewenki people have formed a unique style of plastic arts in the long-term development process. First of all, taking the costume style as an example, costume style is the most developed area of the Ewenki plastic arts, which is mainly reflected in the decoration of Shaman clothing. The common patterns of the Suolun Ewenki costumes include the sun, the moon, reindeers and snakes, etc. For example, on the back of the Shaman's waistcoat, there are always round red sun patterns and crescent-shaped yellow moon patterns. Another example is that: the Shaman's group will embroider the pattern of deer on the waistline, supplemented by the accompanying ornaments of the sun, the moon, mountains and the water, etc. As for the antler caps, they are extremely common; in addition, taking the architectural style as an example. The Ewenki people live as nomads and live by the grassland. Therefore, the architectural style of the Ewenki people is different from that of the agricultural people. Most architecture is simple tents called Saxi lattice column, and the so-called "column" means the house. The Saxi lattice column is made up of three wooden poles that are crossed by each other. It is fixed by

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dozens of wooden poles. The turf is covered in summer and the leather is used in winter. The migration is less difficult. Finally, as far as artistic modeling is concerned, it is mainly manifested in Ewenki's painting and plastic art. The gods who target the Shamanic gods are the main content of Ewenki's art of painting, and with the continuous development of time, the shape of the gods has also changed a lot: from the original totem to the human form God, for example, the mountain god is the image of the old man.

B. Analysis of Daur's Plastic Arts

The Daur people are one of the ethnic minorities in the northern part of China. They mainly live in Inner Mongolia and Heilongjiang, and a small number of their people live in Xinjiang and Liaoning. At the beginning of the Qing Dynasty, the Daur people began to have the translation of "Da Hu Er". After the founding of the People's Republic, they were eventually named Daur according to national wishes. The number of Daur people is more than 100,000. It is the most populous of the three Suoluns, with a splendid history and culture. The plastic arts are the most glorious content of the Daur national culture. First of all, in terms of costume style, the Daur people are nomadic and the fabrics are mostly animal skins, such as robe skin, deer skin, fox skin, etc., Different seasons have different costumes. Restricted by the material and craftsmanship, the color of the Daur clothing is mainly based on the original color of the material. The characteristics of the plastic arts are mainly manifested in various types of patterns, such as geometric lines, natural lines and auspicious lines with various beautiful meanings. In addition, compared with the Ewenki people, the natural patterns of the Daur people are more abundant. Especially in animal patterns, in addition to the common reindeer, crane, dragon and phoenix and other patterns with obvious Han characteristics are also common. Secondly, in terms of architectural form, the architecture pattern of Daur people's residence is of traditional center-axle type. It is mostly built to the south, and the number of rooms varies from three to five, with bedrooms on both sides, kitchen in the middle and the roof is a herringbone grass canopy. The architectural style of the Daur people is mainly reflected in the wood carvings inside the houses and the patterns of various colors, such as the "Fu", "Lu" and "Shou" of Man Han Wen. It can be seen that the Daur people are deeply influenced by the Manchu culture, and indirectly influenced by Han culture from Manchu culture; in the end, in terms of art modeling, the Daur paintings are mainly totem paintings. The original paintings are mostly based on the white-birch tree peeling and the "Bainacha" image with the characteristics of natural simplicity. In the drawing of the statue of the Shaman, the Daur paintings have higher standards and are the most distinctive among the three parts of Suolun. As for folk crafts, the Daur's paper-cutting art is the most representative, mostly using cloth, leather and even metal slice as raw materials to draw corresponding patterns on them.

C. Analysis of Oroqen's Plastic Arts

The Oroqen nationality is one of the Heilongjiang's long-dwelling residents. It has a population of less than 10,000

people and they mainly lives in the Daxinganling Mountains and forests and the Qing dynasty has a document called these people the "Tree People". The Oroqen people belong to the typical nomadic people. Although Oroqen people have a small population, they breed splendid national culture, especially in plastic arts, which has very prominent national characteristics. First of all, in terms of costume style, the Oroqen costumes are mostly wide robes, sewn with animal skins. The robe skin is the main material for the production of the Oroqen costumes. The Oroqen costumes are variously decorated, focusing on the neckline, cuffs, etc. with common geometric patterns, plant patterns, animal prints, etc., especially geometric patterns, such as triangle, wavy, dot, etc. As for animal prints, they are similar to the Ewenki and most of them are reindeer patterns. In addition, as far as the architectural style is concerned, the traditional architecture of the Oroqen is the "slanting pillar", that is, the wooden pole house, which is a conical shape made up of twenty or thirty wooden poles. The housing form and spatial layout of the animal skin, birch bark and slanting pillar reflect the aesthetic pursuit of the Oroqen people, and have formed a large number of unique architectural patterns in the long-term historical development. National totems and spirit tables are hung and set inside the house, which reflects the important influence of Shamanism on the Oroqen people. Finally, when it comes to the arts modeling, the art style of the Oroqen people is extremely developed, which not only has various types of plane modeling, but also has a large number of spatial three-dimensional modeling. For example, in the plane modeling, painting, cutting hides, and paper cutting are relatively common. Different from the Han people who use paper as the main painting carrier, the Oroqen people use local materials in their painting, and there are many paintings on birch bark products and wood products. The shape of birch is the most characteristic art of the Oroqen people. The cloud patterns, birds, beasts, plants, etc. are mostly painted with red, yellow, green, black and other colors. Birch bark cutting is a very old modeling art of the Oroqen people, which can not only be used for repairing embroidery patterns, but also for cutting out various kinds of birds and animals as children's toys.

III. THE PLASTIC ARTS CHARACTERISTICS OF THE SUOLUN TRIBE IN THE SINO-RUSSIAN HEILONGJIANG RIVER BASIN

A. The Life Characteristics of Plastic Arts

The Suolun tribe of the Sino-Russian Heilongjiang River Basin is an important part of the Chinese nation. In the long-term production practice and development process, a cultural system with unique national colors and regional common characteristics has been formed. The plastic arts are an important part of Suolun's cultural system. As a nomadic nation, the life styles of three sections of Suolun have great similarities: they are all living by the water. The unique living environment forms the unique lifestyle of Suolun, which is inevitably reflected in their respective cultures. Therefore, the strong sense of life vitality naturally becomes the main feature of the Suolun tribe's plastic arts in the Sino-Russian Heilongjiang River Basin. Taking the Ewenki for

example, the reindeer has an important position in the development of the Ewenki and is the national symbol of the Ewenki. As the only nation in China that raises and uses reindeer, the Ewenki people have a very deep feeling for the reindeer. The Ewenki people are also called "the reindeer family". The reindeer is widely used as a totem in the various plastic arts of the Ewenki, which exactly is the concentrated expression of the elements of life in the plastic arts. The Ewenki national costumes and even woodcuts, bone carvings, and leather products have a large number of reindeer patterns, and in the long-term artistic development, a large number of different expression techniques have been born, such as silhouette method, abstract method, line drawing method, exaggeration method and so on. Various reindeer patterns with different expressions show the love of the Ewenki people for reindeer. Similarly, there is also white birch, which is a kind of deciduous tree with extremely strong vitality. It is the main tree species in Daxinganling. The three parts of Suolun have special feelings for white birch, especially the Oroqen people, which form a unique birch culture: there are many types of white birch products, such as boats, bowls, sewing boxes, etc., and white birch bark is also the most important carrier of plastic arts. Oroqen people are good at using animal bone needles to emboss patterns.

B. The National Characteristics of Plastic Arts

The Suolun tribe of the Sino-Russian Heilongjiang River Basin is a multi-ethnic inhabited tribe. The Ewenki, Daur, and Oroqen tribes have formed a close relationship in the long-term development, which is not only reflected in the cooperative relationship formed in the trade of goods, but also reflected in the cultural level of similarity. The plastic arts of Suolun tribe have a prominent national character. From a macro perspective, the plastic arts of the Suolun tribe are very different from that of other ethnic groups in China. From the micro level, there are also some differences in the plastic arts among the various nationalities in Suolun tribe. First of all, from a macro perspective, the three ethnic groups of the Suolun tribe are originated from the Xianbei nationality, and they all share the same blood. The Ewenki and Oroqen people are the same nation for a long time, and 70% of their national languages are the same, which makes the similarity between the plastic arts and the national culture, especially the three ethnic groups are the believers of Shamanism. Religious culture has jointly shaped the national character and has concentrated performance in the plastic arts. Secondly, from a microscopic point of view, although the three sections live together in the Sino-Russian Heilongjiang River Basin, the residential address is very different. The Ewenki people live in the mountains; the Oroqen people live in the mountainside, and the Daur people live in the foothills. Therefore, the Ewenki and Oroqen people live on nomads, while the Daur people live on agricultural production. The different production methods have a great impact on the shaping of national culture. Taking architectural style as an example: the buildings of Ewenki and Oroqen have similarities and are the residences of nomadic nature while the architectural style of the Daur is the traditional central axis and is a typical symbol of the agricultural nation.

C. Religious Features of the Characteristics of Plastic Arts

The Suolun tribe of the Sino-Russian Heilongjiang River Basin has cultural similarities, most notably the common belief of Shamanism. Shamanism is a primitive religion formed on the basis of folk beliefs. It is widely popular in the northeastern region of China and even in the northwestern region. Among them, the three parts of Suolun are most affected. Until the early days of the founding of the People's Republic, the Ewenki, Oroqen, and Daur still preserved the belief in the religion. The same religious beliefs make the plastic arts of the Suolun tribe of the Sino-Russian Heilongjiang River Basin share similarity, especially in the plastic arts of religion. The sacrificial activities of the Shamanism are the most solemn activities of the three ethnic groups. In the sacrificial activities, it is necessary to wear a Shamanic costume. The Shamanic costume of the Ewenki is composed of a god hat, a god coat, a mask, etc. and the god hat with double-antler shape is the most important component of Ewenki Shamanic costume, which is related to the Ewenki belief. In the minds of the Ewenki people, the place where the gods live is high, such as the top of the mountain, the crown of the tree, etc. The reindeer antlers with deity are separated upwards, like the branches of trees; therefore, the shape of the double antlers is used as the shape of the god cap. The national language of the Daur Shamanic costumes is called "Sama Shikai", which refers to the costumes of large-scale national ceremonies and rope-climbing treatments. The costume consists of a god robe, a god waistcoat, and a god skirt. Compared with the general national costumes, the Shamanic costumes are more elaborate in craftsmanship. The god robes, shawls and streamers have different background colors, embroidered with flowers, birds, fishes, beasts and other ornaments, reflecting a distinct religious color. Similarly, in the architectural style, the residences of the three ethnic groups in the Suolun tribe are also deeply influenced by the Shamanism. The Saxi lattice column of the Ewenki people has a spirit table of Malu, and women who give birth are forbidden to live in pillars with Malu spirit tables.

IV. THE VALUE OF SUOLUN TRIBE OF THE SINO-RUSSIAN HEILONGJIANG RIVER BASIN

A. National Aesthetic Value

As a multi-ethnic country, all ethnic groups in the long-term development process have formed a national culture with strong national colors. They are the common shapers of Chinese culture. The Suolun tribe of the Sino-Russian Heilongjiang River Basin is a special ethnic tribal aggregate, the national culture of which is very special. The plastic arts are the main representative of the national culture. The study studies the formation art of the Suolun tribe in the Heilongjiang River Basin from the perspective of aesthetics to perfect the aesthetic database and deeply grasp the aesthetic pursuit and cultural concept of the Suolun tribe of the Sino-Russian Heilongjiang River Basin. It is an effective means to inherit the national art and carry forward the national culture.

B. Regional Cultural Value

Heilongjiang is a northeastern border province in China. It has always been an important settlement of ethnic minorities. A large number of northern nomads live in Heilongjiang and make important contributions to the formation and development of regional culture there. The Suolun tribe of the Sino-Russian Heilongjiang River Basin is an important participant in the formation of Heilongjiang regional culture. Its plastic arts have the characteristics of nationality, culture and religion. Digging deep into the national art and cultural heritage of Heilongjiang River Basin, inheriting and developing the plastic arts not only helps to enhance the spirit of ethnic minorities in Heilongjiang River Basin, promotes cultural development and construction, but also inspires the inheritance and protection of local ethnic culture, and at the same time, it also plays an active role in enriching and developing Chinese culture.

C. Cultural Heritage Value

The Suolun tribe of the Sino-Russian Heilongjiang River Basin has profound aesthetic, historical and cultural value, which not only plays an important role in the inheritance of national culture, but also has a positive influence in the creation of contemporary Chinese art. The plastic arts of Sauron have distinctive national characteristics and cultural connotations in the aspects of pattern, ornamentation, material selection and craftsmanship. Various patterns related to national totems and Shamanic beliefs are important references for modern art creation. In the current inheritance of plastic arts, the characteristics and cultural connotations of ethnic art in Heilongjiang River Basin are deeply explored, and their unique national art connotation is applied to the creation and form expression of national art theme, which is of great significance for inheriting and carrying forward national art as well as exploring the depth of contemporary art creation.

V. CONCLUSION

The plastic arts of the Suolun tribe of the Sino-Russian Heilongjiang River Basin are extremely splendid. Ewenki, Daur, and Oroqen have both strong ethnic art and strong tribal art. They are the important expression of the tribal culture of Suolun tribe and the regional culture of Heilongjiang Province in China. The plastic arts of the Suolun tribe cover all aspects of life, which are deeply influenced by Shamanism and have important values in inheriting national culture and highlighting regional culture. Inheriting, protecting and developing the plastic arts of the Suolun tribe is an important mission entrusted to the public by the times.

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