

Analysis on National Cultural Symbol in Film

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Abstract. The development of Chinese film is based on national culture. The creation of each excellent film work is committed to manifesting certain connotations of national culture. Therefore, each work implies certain national cultural thoughts inevitably. In the current society with rapid development of economic globalization, Chinese film must make reasonable use of national cultural symbol and give full play to advantages in national spiritual thought and cultural tradition so as to be internationally compatible, realize internationalization really and play a certain role in the world film art. This paper analyzes national cultural symbol in film by virtue of study on Chinese film development history and points out how to give play to national cultural symbol and promote the development of Chinese film so as to provide certain support for the internationalization of Chinese film.

Introduction

In essence, Chinese film is an artistic form integrating characteristics of the times and nation. Chinese film has progressed together with Chinese nation and the People's Republic of China and created splendid history. Film culture and art is also faced with certain cultural transformation under the impact of cultural wave in the current society. Therefore, how to develop film culture reasonably under the background of cultural reform and guarantee long-term stable operation of Chinese film industry become key issues in the development process of film industry. Therefore, this paper analyzes the development of Chinese film with national cultural symbol as entry point and expects to give play to advantages of Chinese national culture, promote better development of Chinese film industry in the new period and allow it to go beyond China and take a path of international development.

Advantages of application of national cultural symbol in Chinese film

Under the influence of the current trend of world cultural integration, many researchers in the field of artistic research regard film as an international art and consider that it is unnecessary to analyze and excavate national cultural elements in Chinese film; instead, it is required to cater for international market, learn from foreign film, develop the technology of Chinese film creation gradually, improve the awareness of film culture and then shorten the gap between Chinese film and world film effectively and promote the integration of Chinese film into the rank of world film. However, for Chinese film market, though film is a cultural art from the west, this artistic form has closely combined with Chinese culture since the moment when it rooted and sprouted in China after introduction. It is no longer a tool manifesting western social culture; instead, it is used for manifesting the life, local customs and practices and spiritual thought of Chinese people and distinctive national features. Therefore, China should realize its own deficiency and learn from the international and meanwhile integrate certain national cultural thoughts in film creation, selection and conception, regard national culture as an important ideological theme of Chinese film and highlight Chinese characteristics of Chinese film in the process of promoting internationalized development of

Chinese film. While analyzed from this perspective, the application of national cultural symbol in film has certain positive influence on the prosperity and revitalization of Chinese film market, mainly manifested in the following aspects:

Profound deposits of traditional culture lay a deep foundation for personalized development of Chinese film

China is one of the important cradles of world civilization with thousands of years of civilization development and evolution history which has experienced feudal society lasting for over two thousand years. However, though the dynasty changed frequently in the Chinese history in the development process over thousands of years, conscious culture inherited from Chinese national spiritual world has not disappeared in essence. Instead, it has been gradually enriched in the development process and has more profound connotations. National culture is the representative of cultural accumulation obtained in the long-term development process of Chinese nation. That is to say, the culture of new dynasty did not replace the old culture in the process of Chinese dynasty change; instead, it inherited the precedent culture reasonably, integrated it into new cultural thought and realized gradual enrichment of Chinese national culture. For example, the development of Chinese national culture from the original culture of the Spring and Autumn Period and Warring States Period to the culture of Han and Tang dynasties, Song culture and Yuan culture fully manifests profound deposits of Chinese national culture^[1]. The protection and inheritance of traditional national culture are more ideal especially in Chinese rural regions. Therefore, Chinese film industry regards rural regions as a huge market in the development process of film art, draws materials from rural regions for creation and makes excellent film works. Specifically, urbanization process and rural historical and cultural thoughts have sharp conflicts in modernization construction process and national film is endowed with certain creation trend and materials in culture type in the historical course of great transformation and revolution of the current society. Film directors are urged to turn to rural China and create a batch of excellent film works with countryside as the theme. Representative figures among the fifth-generation directors such as Chen Kaige and Zhang Yimou have turned their shot to the countryside and mountain areas and manifested unique aesthetic form and artistic style of film. Their films present unique national characteristics by virtue of the application of traditional cultural symbol. For example, classical film works such as *Red Sorghum* and *Skynet* were widely welcomed by audience.

Multi-ethnic national symbol characteristics provide rich materials for film creation

China is a multinational country. Different nationalities have unique development history and have left many excellent stories and legends in the long-term national cultural inheritance, which provide rich materials for Chinese film creation. Chinese national cultural network is a systematic network system formed by the integration of multi-ethnic culture in essence. In this intricate cultural network, the culture of each nationality has certain independence but presents certain relationship with the culture of other nationalities in the development process. All this can help film directors make reasonable choice in creation and conception and then integrate national cultural symbol into artistic creation of film reasonably and make good achievements of creation.

While analyzed from the perspective of vertical thinking, Chinese national culture has experienced the reign of different nationalities in the inheritance process of feudal society, which has impelled the integration of culture of different nationalities and Han nationality culture to a great extent and enriched Han nationality culture. According to lateral comparison, the fight between different nationalities in the same historical period has impelled the culture of different nationalities to present the development trend of flowers blooming in China. Chinese culture has rich ideological connotations and has provided endless resources for film creation and the development of film industry, increased the selected direction of Chinese film directors greatly and impelled Chinese film to present rich cultural connotations. For example, representative *Ashima* and *On the Hunting Ground* manifesting multi-ethnic customs and *Genghis Khan* and *Wang Zhaojun* with certain

historical features represent the richness of Chinese film culture and manifest national features of Chinese film.

National cultural symbol with Chinese characteristics can boost internationalized development of Chinese film

More national, more international. As a great cultural country and ancient civilized country, China should explore internationalized development path positively and actively under the current social background with increasing internationalization. Especially in film industry which is a cultural industry with certain international features, it should strengthen the creation of excellent film works and then impel more excellent film works to access to the international market and gain recognition of the international society. In order to compete with excellent film of other countries in the international market, Chinese film should give play to personalized advantages of Chinese film on the basis of learning western film technology, i.e. integrate certain national cultural symbol in film, highlight the mystery and richness of eastern culture effectively, attract the attention of western society and strive to get recognition of the international society in this process [2]. Therefore, it is required to fully realize the attraction of special cultural connotations of Chinese nation to international audience in the process of exploring internationalized development of Chinese film and then highlight the artistic charm of Chinese culture by virtue of reasonable application of national culture and strive to play a certain role in international film circle. Chinese films such as Farewell to My Concubine and My Memories of Old Beijing which obtained excellent award in the world film festival have attracted the attention of the international society by virtue of the integration of traditional Chinese culture and then got recognition of the international society with excellent film making technology and profound cultural thoughts contained in film. Reasonable application of national cultural symbol in the process of film creation can impel film to be widely recognized by the international society and actually promote the internationalized development process of Chinese film.

Measures for reasonable application of Chinese national cultural symbol to develop Chinese film

Cultural value of Chinese film is manifested in national cultural aspect of China in essence under the social background of economic globalization. Any film or any film culture should meet aesthetic demands of audiences of the nationality before going to the world. For Chinese film, the public in the Chinese society has certain sense of identity and sense of belonging to traditional Chinese culture. Reasonable application of national cultural symbol will inevitably impel film to obtain wide recognition of social public in China. Therefore, it is required to avoid excessive pursuit for internationalization in the process of exploring internationalized development of Chinese film which will cause inappropriate film works and loss of market. While analyzed from another perspective, the failure to highlight Chinese cultural elements in the process of film creation will inevitably cause loss of cultural foundation and inheritance value of television work. In order to obtain sustainable and stable development under the current social background, Chinese film should attach more importance to national cultural symbol of Chinese film and provide certain support for internationalized development of Chinese film.

Chinese film should pay attention to seek for resonance in national emotion in the creation process

National film should further strengthen the dialogue and communication with international film culture and avoid the restriction of transmission and development of film culture by great cultural difference in the development process [3]. The formation of cultural industry is mainly influenced by social environment, customs, cultural tradition, ideology and value. The most effective method for controlling cultural difference of film cultural art in the transmission process is to grasp identical cultural elements in national culture closely and seek for resonance in national emotion. Though different nationalities in the world have great differences in religious belief and way of thinking,

people of each nationality have same common emotion for family affection, friendship and love. Therefore, artistic creation of film and television can regard this as entry point, pay attention to grasp common emotion of human beings in the process of integrating national cultural symbol, cross differences of national culture effectively, establish the bridge among nationalities for spiritual communication by virtue of film, impel people in different countries to produce certain emotional resonance in the process of watching a film and then impel film to get recognition of the international society. The reason why *Red Sorghum* could get recognition of the international society is that the director Zhang Yimou revealed the persistent pursuit of Chinese people for life, freedom and love deeply and paid attention to highlight the strong vitality of people in the process of film creation. This has certain similarity to common emotion of people of each nationality in the world. Therefore, they have obtained esthetic identity of the international society.

Pay attention to highlight unique cultural advantages of China in film creation

To integrate Chinese national cultural thought into the process of artistic creation of film reasonably, it is required to positively advocate film creators in chief learning and studying cultural thoughts of the nationality, improve their national cultural literacy, fully excavate personalized features in national culture and endeavor to deliver all this in film creation. This can lay certain foundation for the creation of film art ^[4]. In essence, the internationalization of Chinese film is that of national film. Only by highlighting national cultural advantages with Chinese characteristics in the process of film creation can we impel Chinese film to actually access to international society and get wide recognition of international society. Let's take *Yellow Earth* created by director Chen Kaige for example. It elaborated death penalty culture of China with typical artistic expression of national culture and greatly increased national cultural connotations of film. A very important thought in new year movie of Feng Xiaogang is to highlight national sense of humor with the use of national language.

Develop film with Chinese national characteristics with foreign advanced technology

To realize internationalization in the development process, Chinese film should not excavate and apply excellent traditional Chinese culture blindly; instead, it should highlight national cultural features with the application of western film making technology on the basis of endeavoring to explore aesthetic concept and learning western advanced film making technology and impel Chinese film to manifest certain national cultural connotations while guaranteeing its high quality and then allow it to access to the world and obtain recognition of international society. Specifically, Chinese film artists are required to learn the latest film technology positively on the basis of sticking to national cultural features of Chinese film, manifest national cultural connotations of film through reasonable application of western film technology and guarantee that films can get wide praise of domestic audience and access to the world in the process of promoting film development.

Conclusion

In conclusion, the application of national cultural symbol is the basis on which Chinese film can manifest Chinese characteristics and achieve sustainable and stable development. Therefore, Chinese film should realize the importance of national cultural symbol in the development process, make reasonable use of national cultural symbol in the process of exploring internationalization course, manifest the unique charm of Chinese film, finally impel Chinese film to obtain certain recognition in the world and realize internationalized development of Chinese film.

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