

# Transmission and Instruction of Trappings Culture in Wolf Totem

Xixiang Ke

Wuhan Textile University, Wuhan, China 430070

1753270552@qq.com

**Keywords:** Transmission; Instruction; Trappings culture

**Abstract.** Trapping cultures varying from place to place are related to factors, location, geography, customs, totems and climate included. This paper attempts to analyze the factors influencing trappings culture and explore the translation and transmission of trappings culture via the work of Wolf Totem. Suggestions concerning the instruction and development of trappings discipline are offered afterwards.

## Introduction

Trappings culture is an indispensable part of all ethnic cultures and a direct reflection of the material and spiritual civilization of human society. In the current strategy implementation of cultural prosperity and cultural power, the inheritance and development of Chinese trappings culture is of practical significance and great value for improving national cultural self-confidence, self-cultural identity, national cohesion and strengthening international influence of culture. Universities and other relevant cultural institutions should consciously take responsibility of the innovation and development of trappings culture.

Trappings are the most obvious symbol of the times, society and the nation. It is the vane of culture. It functions in such respects as maintaining long-term stability, bring people's hearts together, arousing cultural identity and stabilizing social harmony. In recent years, the exhibition of products with Chinese concept during the international fashion exhibition and the craze of national trappings have shown the public's strong interest in traditional Chinese trappings culture and have embodied the public's desire to regain cultural tradition and self-confidence. To build culture self-confidence and develop culture, we should fully understand that culture is not only a value belief, aesthetic system and diverse cognitive, but also a practical carrier and form of expression. Thus it should be materialized into a lifestyle and reflected in people's housing, clothing, transportation and food. Trappings culture reflects cultural self-confidence, which is the national traits of Chinese people's life.

## Trappings Culture and Literary Works

Trappings culture are reflected in many aspects, such as academic books, journals and literary works. Popular works play an important role in transmitting trappings culture. Wolf Totem[1] is an amazingly popular work, which transmit much more than trapping culture. Mongolian food, way of thinking, hunting and sky burial are vividly presented, impressing many in the world.

## Trappings Culture in Mongolian Grasslands

### Trappings culture and totem culture.

People in primitive times regard some animal and plant as their relative Totem, which is actually a personalized object of worship. Food is related to the origin of totem culture due to the difference of the main products in different places. In addition, production counts much to the emergence of totem. After the group position is fixed, hunting certain animals has become the mainstream speculation, showing the totem cultural characteristics closely relevant to the regional environment and production labor.

Mongol believe wolves are their totem and respect them[2]. This can be reflected in such aspects

as sky burial, hunting and trappings. They will feed the dead to the wolves instead of burying them, which is called sky burial. They hunt wolves, but not frequently. Wolves are small life, while grassland is a big life. If wolves perish, nothing can stop animals that harm grassland. Thus grass will be eaten up, vanishing. People will not survive any more on the grassland. A Mongol respects wolves so much that they will not sleep on the wolf pelt. Mongol's respect for wolves is related to their daily trappings and their attitudes towards trappings, which will be discussed further below.

Mongol respect wolves so much that they regard them as their totem, which can not be ignored and insulted. Wolves are their gods and origins. Here on the grassland, wolf pelts are the thickest and the densest, so there is nothing better for keeping out the cold. Two sheepskins put together won't keep you as warm as a single wolf pelt. However, a Mongol would freeze to death before he sleeps on a wolf pelt, since doing so would offend the Mongol gods, and their souls would never go to Tengger. Thus they will not wear or use anything made from wolf. They hunt wolves but not go to extremes, leaving room for wolves to survive, even though wolves often attack or hurt Mongol, damaging their properties.

### **Trappings culture and geographical interpretation.**

Geographical environment[3] can be divided into three categories: natural environment, social and cultural environment and economic environment. However, the regional syntheses of productive forces such as environment, industry and agriculture controlled by law and the regional distribution and composition environment of human activities like population, country and folklore which are based on the material elements formed under the influence of natural environment, so different natural geographical environments will create different local cultural characteristics. From the perspective of trapping, in order to seek harmony between human and environment, human beings will produce different regional trappings in combination with different physical and geographical environments[4], which is also a microcosm of regional material culture and spiritual culture.

The Olonbulag is located southwest of the Great Xing'an mountain range, directly north of Beijing; it shares a border with Outer Mongolia. Historically, it was the southern passage between Manchuria and the Mongolian steppes, and, as such, the site of battles between a host of peoples and nomadic tribes, as well as a territory in which the potential struggles for dominance by nomads and farmers was ever present. The location is closely related to trappings. The grassland is suitable for stock raising. A Mongol usually wears or uses something made from animal or animal skins, wolf skins excluded.

### **Trappings culture and custom.**

Mongolian trappings, an important element of ethnic trappings in China, not only indicates the rich Mongolian national culture and traditional customs, but also contains the art of Mongolian nationality and its unique aesthetic taste. It can be said that Mongolian trappings are Mongolian folklore culture.

### **Trappings culture and its climate.**

Mongolian trappings, designed based upon the climate of grassland, are suitable for nomadic life. Mongolian costume is a kind of costume with nomadic characteristics produced in the grassland climate environment. At the same time, it combines the costume characteristics of many ethnic groups in the northern grassland of ancient China, such as Qidan, Xianbei and so on. It was produced after the formation of Mongolian ethnic community. In modern times, Mongolian costumes have experienced faults and revival, and have been transmitted to the present in Mongolian inhabited areas. Although its special form is produced in accordance with grassland climate and geographical environment, it also has ecological function and practical value to adapt to harsh natural environment.

## **The Significance in Transmitting and Instructing Trappings Culture**

There are the influence of historical factors and of political environment concerning transmitting trappings culture[5]. For a long time, the continuous intervention of farming civilization in the Central Plains has changed the nomadic production mode of Mongolians, and consequently their culture has been acculturated, which is an important factor that can not be ignored in weakening the traditional elements of Mongolian trappings. To strengthen the inheritance of Mongolian trappings culture, it is necessary to instruct the peculiar Mongolian culture via elaboration of literary work, which is a popular means to transmit Chinese trappings culture.

## **Transmission of Trappings Culture in Wolf Totem**

### **Transmission via translation.**

Cultures can be transmitted via translation, trapping cultures included. The famous translator, Ge Haowen's translation of *Wolf Totem* is a big success. Thus *Wolf Totem* and its trapping cultures are known by many in the world, which promotes the exchange of national culture[6]. It is proved the integration and exchanges of various cultures can be fulfilled through translation, thus many spare no efforts to achieve it.

### **Transmission of trappings culture via school instruction.**

Teachers and educators play vital roles in transmitting culture. Policies are supposed to be made and teaching are designed to spread culture.

#### **4.2.1 in-class teaching**

Students are asked to underline sentences describing trappings cultures of Mongol in the original and compare the original and translated version, finding out translation strategies and criterion employed by translator in translating trappings culture. Have students discuss the factors involved in transmitting trapping culture. Guide students to appreciate the beauty of trapping culture and learn translation skills for transmitting trappings culture in the future.

#### **4.2.2 reading club of literary works**

Reading clubs are established to enroll lovers of literary works, such as classic work, *Water Margin*, *the Journey to the West*, *the Dream of Red Mansion* and *Wolf Totem*. Every work is not complete without the description of trappings culture. Contrast and compare different characteristics of trappings culture in each work. Think about the relation between trappings and characters and symbolic meanings of various trappings.

#### **4.2.3 research center on Trappings Culture**

Seminars of all types can be held to discuss and explore factors affecting trappings culture in different places. Scholars with common interest are summoned to study how to write a paper or a report on trappings culture. Different research perspectives are presented and employed to study trappings culture. Multidisciplinary researches are encouraged.

#### **4.2.4 construction of disciplines related to trappings**

In terms of discipline construction, the university are supposed to actively explore the construction of a new cultural theory system and Chinese fashion discipline[7]. In the "Twelfth Five-Year Plan", we are trying to combine instruction with the development of the current trappings discipline.

The construction ideas of new discipline on trappings is to be explored based on the adjustment, development, transformation and school-running practice of trappings industry[8]. The new concept of trapping discipline covers many disciplines, such as science, engineering, arts and literature, geography, history, management, economy, sports, philosophy, anthropology and other related disciplines. The goal is to gradually exert our advantages in trappings discipline through theoretical exploration and innovation, and gradually establish a discipline system with unique research laws and theories, which is in line with the reality of the development of disciplines and the requirements of development so as to promote the development of trappings industry and culture[9].

## Conclusion

After the implementation of the reform and opening up policy, the multi-form development of economy and society has made the culture unfold. With an open and inclusive attitude, the situation of all ethnic cultures glowing together and multiculturalism flourishing together has begun to take shape. In the tide of urbanization, Mongolians began to pursue cultural elements belonging to their own nationalities, and their longing for national identity and chasing of cultural consciousness rose unprecedentedly[10]. More and more Mongolia People, especially young Mongolians, began to wear Mongolian robes again to demonstrate their national identity and sense of national pride. Especially in major ceremonies such as weddings, the splendor of Mongolian robes was brought into full play. We should inherit, transmit and translate our traditional culture into many languages and make it known in the world, which is our mission.

## References

- [1] R. Jiang. Wolf Totem. Goldblatt, H. (Trans:) *Wolf Totem*[M]. N.Y, Toronto, London, Dublin, Camberwell, New Delhi, Rosedale (New Zealand), Johannesburg: The Penguin Press, 2008. ( In Chinese )
- [2] Y. Hou. The Narrative Value of Wolf Totem[J]. Journal of Hebei University, 2011 (1): 94-100. ( In Chinese )
- [3] H.E. Liang, T.Q. Shen. The Influence of Natural Geographical Environment Differences on Costume Colors [J]. Studies in National Art, 2016(4):27-32.
- [4] G.H. Wu, N. A. Wang and S.X. Hu. Physical Geography[M]. Beijing: Higher Education Press, 2008. ( In Chinese )
- [5] Y. F. Liu. Inheritance and Development of Trappings Culture [J]. Chinese Higher Education 2012 (1): 25-27. ( In Chinese )
- [6] J.L. Xu. Promotion and Development of the Traditional Culture of the Chinese Nation[J]. Democracy, 2002 (6). ( In Chinese )
- [7] D.L. Zhang. Improving the Level of Personnel Training and Promoting the Connotative Development of Higher Education [J]. China Higher Education Research, 2011 (5). ( In Chinese )
- [8] X.J. Yan. Novel Costume: the Folk Cultural Representation of Literary Symbols[J]. Literary Review, 2009 (4): 174-178. ( In Chinese )
- [9] C.Y. JIN, J. Lu. Inheritance of Totem Culture in Costume: Taking Representative Animal Totem in Wu Yue Area[J]. Hundred Schools in Arts, 2017 (2) : 211-212. ( In Chinese )
- [10] L. CAO. Thoughts on Cultural Inheritance of Traditional Mongolian Costumes[J]. Journal of Inner Mongolia University (Philosophy and Social Sciences), 2010(3):5-9. ( In Chinese )