

On the Communication Ways of "Xixia Image" in Chinese Film and TV Culture

LianLong Chen

Xi'an Peihua University, Xi'an Shanxi, 710125, China

2296420551@qq.com

Keywords: Film and TV culture; Xixia image; Communication and construction

Abstract. As a key part of China's cultural strategy, film and TV culture has become an important window and platform to shape China's national image. "Xixia image" in Chinese film and TV culture effectively is used in explicit and implicit ways of communication to express the connotation of the image with a long history, diverse cultures and ethnic integration. The communication of "Xixia image" is helpful to excavate the connotation of Chinese national culture, present the characteristics of national culture, seek the historical identity of the Xixia culture, and construct the multi-cultural image of the Chinese nation.

Introduction

The "Xixia" in history was once the only route of the Silk Road and important trading town, which made an important contribution to the ethnic integration and cultural communication in northwest China. At present, Chinese film and TV culture, as a key part of Chinese cultural strategy, has become an important window and platform to shape the image of China's multi-ethnic country.

Xixia was in the middle of the central plains, the northern grasslands and the the ancient Xiyu[1]. Xixia's image in film and TV culture records several aspects such as economy, culture, politics in intuitive and stable way , and the image itself carries the Tangut national culture and spirit interaction. With the spread of film and TV form, the image gradually reflects the value of communication and integration between different regions, nation and people, so as to promote cultural identity between Ethnic Han and the Tangut in the Silk Road ,shapes a diverse China's image in unity of tradition and innovation ,diversity and national integration.

There are two levels of human culture: explicit and implicit[2]. Under the influence of image technology and historiography, the explicit culture and the implicit culture of film and TV culture form the visual image transmission. The reason why the image of Xixia can be widely spread in film and TV culture is inseparable from its effective use of the differentiated communication strategy of explicit communication and implicit communication.

Explicit Communication

With the advent of the era of "visual culture" and "image turn", visual symbols have been widely accepted and well received because of their intuitive image, vivid and easy-to-understand characteristics. In Chinese film and TV culture, the explicit communication of the image of Xixia is mainly reflected in the presentation and construction of "visual symbols of Xixia ", such as war symbols, female symbols, costumes, buildings, cultural relics, sculptures and other artistic symbols.

War and female image symbols. In recent years, films and TV focus on specific ethnic groups, "recording and expressing historical site, cultural relics and cultural landscapes with image forms, and

reflecting contemporary people's profound understanding, experience and reflection on national history and culture"[3]. In numerous film and TV play based on Xixia theme, "war symbol" and "female symbol" became the first choice of their covers and frequently appears together. When the audience watch the covers about the Xixia theme, they will find more significant difference in visual symbols compared with film and TV of other nationalities. For example, the cover image of the large-scale epic documentary "the mysterious Xixia" in 2015 chose three men and three women in the Xixia royal tombs and wars, witnessing the rise and fall of the Xixia dynasty and its historical changes.

War films are crucial to spreading a good national image, especially in constructing the image of women in war films[4]. War and women cannot be separated from the interpretation of symbols in films and TV. Another example is the cover image of the TV series "Xixia Dynasty" produced by Ningxia TV station in 1995. Yuanhao, the first emperor of Xixia dynasty in top half of picture is side by side with a woman, showing personal love and country. Yuanhao in the lower half picture is riding a horse, holding a sword and staring at the side. Another example is the cover image of the film "Down to the Xixia road" released in 1996, which highlights the scene of "war" in which the troops of Xixia are dressed up fighting at any time and the image of resolute and courageous women. In a word, the covers of Xixia films and TV programs focus on the "war" and "women" symbols, showing the struggle and integration between different nations in the dynastic wars. At the same time, they also convey the image Xixia women who are brave, good at fighting, and strategic, in order to highlighting their important position in the historical changes and social life.

Life and art symbols. For modern society, in the process of information transmission, visual communication symbols have had a very important communication value[5]. Traditional image visual symbols contain a lot of information and strong image expression, such as traditional clothing, architectural relics, historical relics, sculpture and other image carriers. As far as the visual symbols of these images are concerned, although they cannot convey information, the audience can follow the symbolic information to connect relevant information and extended meaning in the space-time chain, and perceive history in the intuitive visual purport.

In terms of traditional clothes, "the Kingdom of Great White", the fourth episode of documentary "Mysterious Xixia dynasty", presents Yuanhao's visual process of bald hair, wearing fur and earrings based on the different bald hair styles, thus revealing the reform of the clothing system after the founding of the Xixia dynasty. At the same time, the costume of Yuanhao on formal occasion in this collection is basically consistent with the historical record "white narrow shirt and red felt crown" [6]. Such detailed visual symbol presentation and historical "reductive" explicit communication can not only directly feel the visual historical reality of the documentary of the Xixia dynasty, but also cultivate the audience's strict attitude towards the history of the Xixia dynasty.

In terms of historical relics, for example, in "Nirvana", the fourth episode of the documentary "Xixia mausoleum", adopts shooting of the bird-man statue in the near focusing range. With vivid effect and the implication of Buddhist cultural inheritance. Whether it is the Xixia gilt bronze cattle or vulture kiss, the shooting lens of explicit communication switch dynamically, with integrity and transformation of narrative structure, adding a variety of elements and intuitive color for Xixia humanistic and historical documentary.

Implicit communication

Narrative coding of mainstream culture. The implicit communication of "Xixia image" in China's film and TV culture industry is mainly to encode and narrate the mainstream cultural thoughts with

high recognition and acceptance such as Confucian culture, so as to facilitate the audience to understand "Xixia image" by means of negotiated decoding. At the same time, different from the apparent meaning of explicit communication, the implicit image of Xixia culture is hidden in the film and TV carrier and forms an integrated expression. Relying on the plot and compound character traits forms so called implicit expression. For example, "Light of civilization", the seventh episode of documentary "Mysterious Xixia dynasty", embodies the image of Xixia steeped in Confucian culture.

The general narration is as follows: emperor Renxiao built Taixue education, designated Confucius as emperor, and set Confucianism as the government. The plot atmosphere and populist mood could make the implicit trait of filial piety of Confucianism toward the people better reflected in the plot of the documentary. For another example, in the sixth episode of documentary "Mysterious Xixia dynasty", "Beauty of imperial harem", focuses on the narrative of giving the image characteristics with the compound character characteristics, so as to achieve the effect of recessive communication of the image of Xixia.

The general narrative is as follows: the empress Liangs was brave and intelligent, capable of fighting and coming to the front, just like the temperament of Tangut people, who grew up in the crack and launched a tenacious attack in the face of much stronger Tubo, Song and Liao. To some extent, the combination of character attributes to the image of the recessive characteristics of communication reflected the bold image of the Xixia.

Misplaced dialogue of Xixia history. In film and TV culture, the implicit historical stories of Xixia are mostly shown. Although everyone has different acceptance habits, the historical stories of Xixia can guide them to perceive the culture and strengthen their recognition of culture. For example, the documentary "Mysterious Xixia dynasty" recorded the long history of founding and civilization. In addition to the special attention to the history of Xixia dynasty, the related subjects construct the image connotation of Xixia by connecting time and space and connecting ancient and modern times.

Connecting history with the present and writing identity with culture, are the ways of constructing national identity in the documentary of national history in the new era[7]. At the end of the documentary "Mysterious Xixia dynasty", the lens was pulled back to real life of Muya people in Sichuan Ganzi area, a city of southwest China. In the TV documentary "the lost Xixia descendant", the final lens is focused on the Yang family of the Yang 18 Lang village, Henan province who were writing family tree. Although the Xixia dynasty is already long gone, and descendant of Xixia are traced all over China. A totally new image language and paradigm can make the current connect the past, that is misplaced space dialogue of Xixia history image. In this way, it converts the traditional one-way communication strategy to people's life scenes in the current time, thus forming the mutual interaction. The hidden communication will continue to deepen its development and promote the level of cultural communication, and finally make the audience understand Xixia culture and realize the goal of ideological interaction. This interactive form of spatio-temporal connection can effectively stimulate people's inner cultural awareness, improve the initiative of the audience to receive and spread culture, and deepen the recognition of the Xixia image.

Summary

The explicit and implicit communication ways are mainly used in Chinese film and TV culture to construct the image of Xixia. To be specific, setting of visual symbols such as war, women, clothing, cultural relics and architecture are mainly embodied in the explicit communication. Implicit communication mainly refers to "Xixia type" coding and narrative of mainstream culture with high

recognition and acceptance such as Confucian culture and well-known historical stories. It is a kind of implicit expression mainly relying on plot and composite character traits to attract the audience.

In addition, Chinese film and TV culture spread the time-honored Xixia image in different kinds of media carriers such as films, TV and documentaries. Meanwhile, cultural exchanges and communication can be accelerate with above rich content and multi-media presentation. Because communication of Xixia image contains the characteristics of cross-nationality, cross-region and cross-culture, it is conducive to the image identification of China's multi-ethnic countries.

Acknowledgements

Project: Research on Shaanxi female image construction and sound art in contemporary films and TV (PHKT19022) , Xi'an Peihua University.

References

- [1] L.L.Chen: Study on the characteristics of oral communication of Xixia Buddhism. Xi Xia Xue, (2019) No.3 , p.232-239.
- [2] Edward Hall: Silent language(translated by He daokuan, Peking University Press, Beijing, China,2017).
- [3] H. S. Ouyang: Introduction to documentary (Sichuan University Press, Chengdu, China ,2004).
- [4] X. Jiang: Analysis on female images in war films based on national image construction. Youth journalists, (2014) No.35, p.69-70.
- [5] J.L. Ren :Visual symbol aesthetic focus of the American film snow monster adventure . Film review, (2018) No.24 , p.106-109.
- [6] Tuotuo: Song history, Xia Biography, (Zhonghua Book Company, Beijing,China, 1977).
- [7] Y. Chen: Visual "re"- writing: a documentary on ethnic history from the perspective of "cognitive theory" —— a comparative analysis of "Eight hundred years of Chu" and "the Mysterious Xixia" . China Television, (2017) No. 9,p.64-69.