

# Analysis of the female family role image in my country's Mongolian-themed films since the new century

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## Abstract

Mongolian-themed films have always left a deep impression on people with strong Mongolian characteristics and bright artistic sense. In addition, it shows the national character of the Mongolian people in various ways, promotes the national spirit, and enriches the content of Mongolian-themed movies. This article takes the female family image in Mongolian-themed movies as the research object, focuses on analyzing the female family image in Mongolian-themed movies, and through the analysis of the psychological characteristics, personality characteristics and emotional characteristics of women in Mongolian-themed movies and other factors are analyzed to show the transformation and charm of women's family images in Mongolian-themed films.

## Keywords

New century; Mongolian-themed films; family image.

## 1. Introduction

After entering the new century, the image of women in Mongolian-themed films has changed greatly. In recent years, the family image of Mongolian women has become more and more inclined to the portrayal of independent and confident women and the portrayal of warm and generous mothers. The image of the mother is still reckless, tough and great, but the image of the mother is more inclusive. She is the spokesperson of the vast grassland and the spiritual destination of the children who are wandering outside. Confident and independent female images break the inherent pattern of submissiveness in the past and challenge their destiny; when faced with difficult choices, they work hard and strive for dreams, a better life and love. These series of images together constitute the embryonic form of female family images in Mongolian-themed films in my country.

## 2. Image of wife

In the new century, the images of wives in my country's Mongolian-themed films have become more and more distinct. Although the virtuous and kind images of wives are preserved in many films, they are the husband's safe haven, but they show more of their tenacity and perseverance. They become the pillar of the family, the husband's psychological support, they support the husband's decision and Helping the husband work hard to realize the plan, sometimes even weakening the male image in the work, so as to show the strong spiritual core of the wife image. In the movie "The Story of Zhula", the heroine Zhula is virtuous, kind and understanding, but her ex-husband does not love her very much, and has no sense of responsibility. Concealing the truth about the arson, she wanted to take away her abandoned son after she had nothing, but Zhula was still soft-hearted, and she promised her ex-husband to take away her son, because his ex-husband had nothing at that time. Zhula is synonymous with kindness and virtuousness. For Gala who later lived with her and made her feel warm and dependable, she will live a good life with him.

In the movie "Tuya's Wedding", the heroine Tuya is living a difficult life on the grassland. She has a husband who loves her, but her husband becomes a drag on Tuya because of his disability. In order not to make her life so difficult, So she divorced Tuya, but Tuya did not give up her ex-husband, but put forward a condition when she remarried: the new husband must accept her ex-husband and children. Remarriage was not Tuya's wish, but in order to live a good life, Tuya finally found a man who could accept her ex-husband and children and got married. Tuya, who lives on the grassland, shows her kindness, forbearance, and strength as a wife, as well as her tolerance and self-sacrifice as a mother.

In "Gada Meilin", Gada Meilin's wife, Peony, can accompany Gada Meilin in battle, and can resolutely give up her family for everyone when faced with choices, and put the safety and happiness of the people as the most important, reflecting the new century. Since then, the images of wives in Mongolian-themed movies are no longer confined to the family. They are desperate fighters and heroes who save the people from fire and water.

### 3. Image of mother

Mother is an eternal image in film creation, because mother is the embodiment of "selflessness, kindness, and warmth". Mother not only gives people life, but also gives people soul. She will only give selflessly without asking for anything in return. "For the female images in Chinese movies, as a daughter, you can experience the spirit of fighting against traditional ethics when fighting for freedom of marriage and love. As a wife, you can show the physical and mental oppression of patriarchal culture on women; only the mother is fighting for ' The undisputed ethical premise of "sacrificing children" destroys the rights that women should pursue and possess." In Chinese Mongolian-themed movies, the family affection represented by the mother is an eternal topic, and she is always gentle and tolerant. The mother not only gave life to the child, but also raised the child with difficulty, devoted herself to the child without complaint or regret on the vast grassland, and never asked for anything in return. Theme creators also tend to compare the vast grassland to their mother, which is the attachment and destination deep in their hearts.

In the Mongolian-themed movies of our country in the new century, mothers are still ordinary and great, but they have changed from the stereotypes of misery and sadness in previous movies to become the pillars of the family. They have very strong and firm power in their hearts. It is an important, precious and irreplaceable concept to convey family affection and family to others during work. The Mongolian people often call the grassland their mother, not only because the grassland is their hometown, but also because the grassland is inclusive and it is their spiritual sustenance when they are wandering outside. The mothers in the movies "Erji" and "Prairie Mother" are all members of the prairie mothers. The Mongolian people have cultivated the precious quality of treating life equally, and they respect and love every individual. The film "The Women of Nima's Family" revolves around the story of two single daughters celebrating their old mother's birthday. The mother knew that the daughters were weaving white lies to please her at the birthday banquet, but the old mother did not expose it on the spot because the old mother knew Seeing his daughter's love for him, the old man's tolerance, optimistic attitude towards life and tolerance and understanding of his daughter revealed in the film have become an important reason why this film has received appreciation and attention .

From the analysis of the images of mothers in Mongolian-themed films in the new century, there are still some developments and changes in the shaping of mothers in this period compared with the previous two periods: the mothers in the films before the reform and opening up were not the focus of shaping, their appearance is often to meet the needs of the plot, and sometimes "mother" and "motherland" are equated, which has a certain symbolic meaning; They have the

ability to determine the rise and fall of a tribe or the success or failure of a war, and they become the "spiritual leaders" in the film; the mothers in the new century film return to the family. A kind of "seeing the truth in the ordinary" is moved.

#### 4. Image of daughter

The image of daughters is relatively seldom portrayed in Mongolian-themed movies. The image of daughters in the film "Prairie Mother" can very well reflect the portrayal of female images in Mongolian-themed movies in the new century.

The daughter Na Renhua in "Prairie Mother" is an adopted orphan who grew up carefree on the grassland. After she grew up and recognized her biological parents, she did not stay in Shanghai, but returned to the grassland mother side. If there is no grassland mother, she may have lost hope of life long ago, and without the careful care of the grassland mother, she will not be able to grow up healthily and happily. Na Renhua's sincere love for her parents in the grassland is selfless and great.

"The Edge of the Sky" tells that when Su Rina was young, her father left the grassland to work in the city, and abandoned her and her mother. Before her mother died, she entrusted Su Rina to the temple, and was adopted by Han men in the city. Su Rina married and had children and lived a peaceful life. One day, the sudden appearance of her father broke Su Rina's peaceful life. Her father wanted to reconcile with Su Rina, but in Su Rina's mind, "a family of three enjoyed themselves happily", "father left home for work", "mother asked her daughter to find her husband", "mother's deathbed entrustment" The scene flashed like a movie. She loved and hated her father, and she still refused to recognize him. In the end, the father left the adoptive father's house disappointed. On his way home, he sat on the tractor and turned his head suddenly, and saw Su Rina standing on the top of the hill holding the small windmill made by his father when he was a child. Su Rina never called her father, but she said with tears in her eyes: "I am old." If you can't walk anymore, come back and take care of yourself." In the play, Su Rina's feelings towards her father are contradictory. She hates her father for abandoning her and her mother for money; orphan. Su Rina's behavior of not recognizing her father was completely reasonable. However, Su Rina's kindness and tolerance made her emotional balance lean towards forgiving her father. She remembered her father playing with him on the grass when she was a child, thinking of the small windmill her father gave her, and thinking of his loving hug... The longing for family affection is greater than the hatred for her father. She has a broad mind like her mother. With the relatives who once made him feel heartbroken, she put aside her past suspicions and chose to forgive.

#### 5. Epilogue

Since the new century, the female family images in Mongolian-themed movies have gradually evolved into brave and great wives, generous and tolerant mothers, and selfless and great daughters. This is a great leap forward for Mongolian-themed movies in the new century. Women in Mongolian-themed films in the new century, both in the family and in society, take on the responsibility of being women. With their deep selfless maternal love, they deduce the boundless love in the world; they show the tenacity of life with their tenacious will; they change the appearance of the grassland with their hard work; they improve the grassland with the power of knowledge. living conditions of the people. These ordinary women have played a series of extraordinary life movements. Their appearance changed the audience's understanding of traditional women, and made the audience pay attention to the survival and development of women from the perspective of humanistic care. In the future development, Mongolian-themed films will definitely portray more and more abundant female images, leaving a strong mark in the history of Chinese film.

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