

The Stylization of Animal Motifs on Bronzes from Nomadic Cultures on the Mongolian Plateau in the 5th--4th Centuries B.C.E.

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Abstract

This study focuses on Mongolian Plateau bronze animal motifs from the 5th to 4th centuries B.C.E. It explores the development and changes of animal motifs in the course of history, and reveals their importance and symbolic significance in the nomadic culture. By analyzing the history, culture, folklore and artistic style of animal motifs, the study focuses on the differences in geographical distribution, the normative differences in the use of motifs in different social occasions, and the diversified expressions of symbolism in the design of motifs. It aims to deepen the understanding of traditional nomadic tattoos, explore their cultural roots, totem worship and emotional support, and promote the inheritance and protection of nomadic cultural heritage.

Based on the attributes of long history and rich connotation of nomadic animal patterns with national and local cultural characteristics, this study explores the original form and aesthetic characteristics of nomadic animal patterns, and lays the research foundation for the inheritance and development of the material culture of nomadic people today. Through the use of field research and comparative method to analyze the differences of animal prints in different regions and practical fields, the influence of socio-economics and material media on the morphology and development of animal prints is clarified. Based on a detailed analysis of the development and evolution of animal motifs and their visual characteristics in Mongolian Plateau bronzes from the 5th to 4th centuries BC, we analyze in depth the role of animal motifs in cultural inheritance and innovation, and conclude that the influence of the original culture on animal motifs is not only embodied in the historical sites and traditional handicrafts, but also in modern It is concluded that the influence of the original culture on animal prints is not only reflected in historical sites and traditional handicrafts, but also continued in modern arts and crafts and in the creation of the digital media era.

In the study, it is systematically sorted out that nomadic bronze animal motifs of the 5th - 4th centuries B.C. have become an important part of Chinese and even world cultural heritage by virtue of their unique aesthetic characteristics and profound cultural connotations, which demonstrate the richness of multi-ethnic integration and regional cultural characteristics. In addition, the article proposes specific conservation and development strategies, emphasizing the importance of these strategies for the inheritance and sustainable development of cultural heritage.

Keywords: Stylization; Animal Motifs; Bronzes; Nomadic Cultures; Mongolian Plateau

Introduction

China is a multi-ethnic country, and the cultures of various ethnic groups are characterized by regional and national characteristics, and at the same time are intertwined with each other, so that the Chinese national art tradition has diversity and unity (Li, 1985). The study of Chinese art history requires the study of the artistic heritage of China's multi-ethnicity, and the rich traditions of a multi-ethnic country should be treasured and explored.

Inner Mongolia is the birthplace of the nomadic people, where the ancestors of the nomadic people used to live and reproduce, and where a rich and excellent national culture has been nurtured. As an indispensable part of the Chinese nation, especially in Inner Mongolia, the Mongols have become the main focus of this study. This study is based on the Mongolian ethnic group, but considering the diversity of cultures, the scope of the study will gradually expand to other regions and different ethnic groups (Lu, 2021).

Nomadic culture, as one of the two major lineage cultures of human civilization, has given animals an important role in survival. Long-term nomadic life has cultivated the nomads' keen observation of animal dynamics, so animal motifs are fully displayed in their plastic arts, presenting vivid depictions (Liu, 2018). As a unique pattern in the plastic art of nomadic people, animal pattern is not only an important expression of nomadic culture, but also an important way to understand the culture of nomadic people (Gao, 2007). Therefore, the research of this paper will mainly focus on the development and change of nomadic animal patterns in order to deeply excavate the cultural connotation behind them.

Research Objectives

To analyzing the "Original Culture" Embodied in Nomadic Animal Patterns

Research Methodology

Field survey method

The researcher conducted an extensive and in-depth field investigation, focusing on the reality of the existence and cultural characteristics of animal prints of ethnic minorities in Inner Mongolia, as well as the related aesthetic concepts and national spirit. This series of investigations covered a variety of aspects, including existing stylized artworks, minority cultures, aesthetic concepts, national character, etc., which ensured a comprehensive understanding of the research object and provided a solid empirical foundation for my research. In my research, the author conducted extensive fieldwork, which mainly included the following three aspects of work.

The first is the museum, which is the main, most direct and most trustworthy way to study ancient plastic arts. By contrasting documentary materials with museum objects, existing knowledge can be questioned and existing views can be verified, making it easier to discover new issues and, as a result, produce substantial research results. This method avoids relying only on textual information, making the research more solid and powerful. In addition the author carried out a study and analysis of the physical objects of animal patterns of the ethnic minorities in Inner Mongolia. This involved visiting several rock paintings and bronzes in Inner Mongolia, and conducting in-depth exchanges with local museum researchers. In addition, interviews were conducted with local conservationists to understand the stylistic uniqueness of minority animal prints, as well as the evolution and identification methods of animal prints

from the Xiongnu era to modern times. At the same time, the researcher conducted a large collection of photographs and written materials, and also visited modern industries related to minority animal patterns, in an effort to fully understand the history and current status of minority animal patterns. This provides a solid foundation for me to analyze their stylistic features.

Finally, the researcher visited experts and inheritors of minority art theory research, experts and scholars of minority folk culture research, and experts and scholars related to minority ethnic folk culture research. This step further delved into the religious culture, aesthetic concepts and national spirit behind minority animal patterns. Through communication with these experts and inheritors, the researcher was able to gain a deeper understanding of the cultural connotations and meanings behind ethnic minority animal patterns.

Purpose of the fieldwork: These three aspects of fieldwork complement each other and provide rich empirical materials and a profound cultural background for my research, enabling me to analyze and understand the stylistic features and meanings of the animal patterns of the ethnic minorities in Inner Mongolia in a more comprehensive way.

The research of this thesis mainly relies on visual image analysis, and these image materials mainly come from three channels: firstly, through field research and visits, the author personally took many image materials; secondly, during visits and research in various related museums, some images were taken by the author personally or provided by the museums; lastly, there is also a part of the image materials coming from important catalogs and albums published publicly at home and abroad. Together, these channels form the basis of the image analysis. After conducting sufficient field research, the author has accumulated a large amount of image materials of animal patterns of Inner Mongolian ethnic minorities. Using the in-depth analysis method of iconography, the author conducted a detailed analysis of the existing minority animal prints. Starting from the visual forms of animal patterns, the researcher reveal the things they represent and explore in depth the connection between their external forms and internal concepts. The researcher comprehensively examine multiple perspectives such as composition, color, technique, motif, subject matter, and range of application, while incorporating theories of aesthetics and psychological studies of beauty in order to more deeply analyze the cultural and aesthetic connotations embedded in Inner Mongolia's ethnic minority animal motifs, as well as the thinking and psychological processes of their creators. My research also focuses on the connection between these patterns and the human spirit, so as to understand their meaning and value more comprehensively.

Research Conceptual Framework

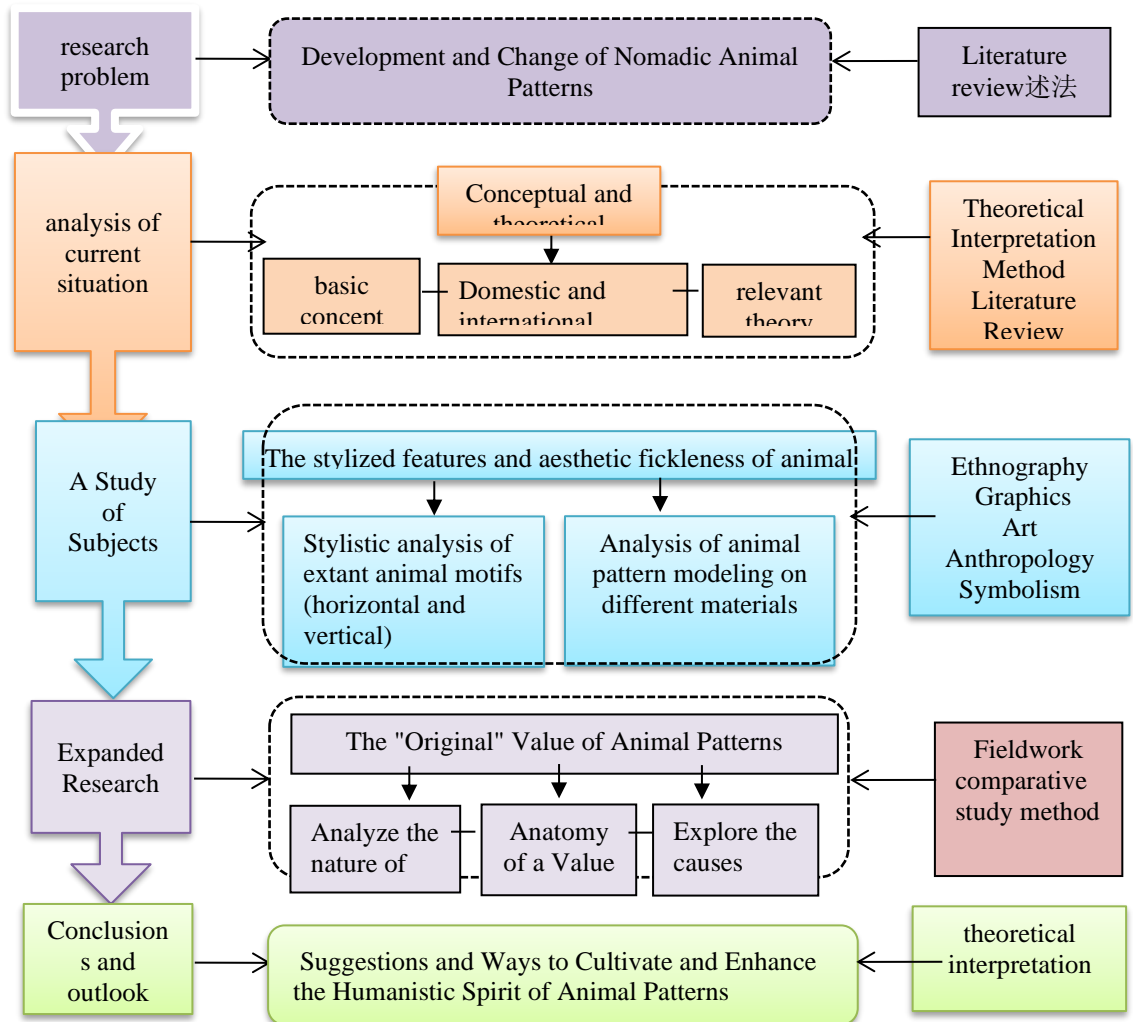


Figure 1. Research Conceptual Framework

Research Results

The concept of rotation of animal motifs

Regarding the point of view on the rotation of animal motifs, in analyzing the point of view on the rotation of animal motifs in Dr. Lu Gang's "Study on Ordos-style Bronze Plastic Art", which mainly starts from the angle of composition, he believes that the central rotating structure of animal motifs refers to the rotation of the monolithic animal motifs modeling on the basis of a certain central point and the recombination of the models in accordance with the requirements of the composition by copying the modeling of themselves for a second or multiple times to form a new compositional style (Lu Gang, 2005). The development history of Ordos-style animal motifs shows that this compositional style has a long history of origin,

dating back to the early Spring and Autumn period at the earliest. The author also agrees with Dr. Lu Gang's viewpoint, but I think that besides the central compositional form, like the Ordos-style bronze animal ornaments, many of which show a kind of "rotating" characteristic and the head and tail are connected with each other, the other form is like the kind of double-bird motifs mentioned in Dr. Lu Gang's thesis, which are also a kind of "rotating" characteristic and the overall shape is also a kind of "rotating" characteristic. In addition to their central composition, the overall shape is also an "S-shape" and a wheel-shaped feature. Like the Chinese taijitu, yin and yang compatible features, so this modeling aesthetic concept affects the development of nomadic animal patterns. Researchers found that early bronze animal pattern design also hides a "Big Dipper seven stars" form of composition.

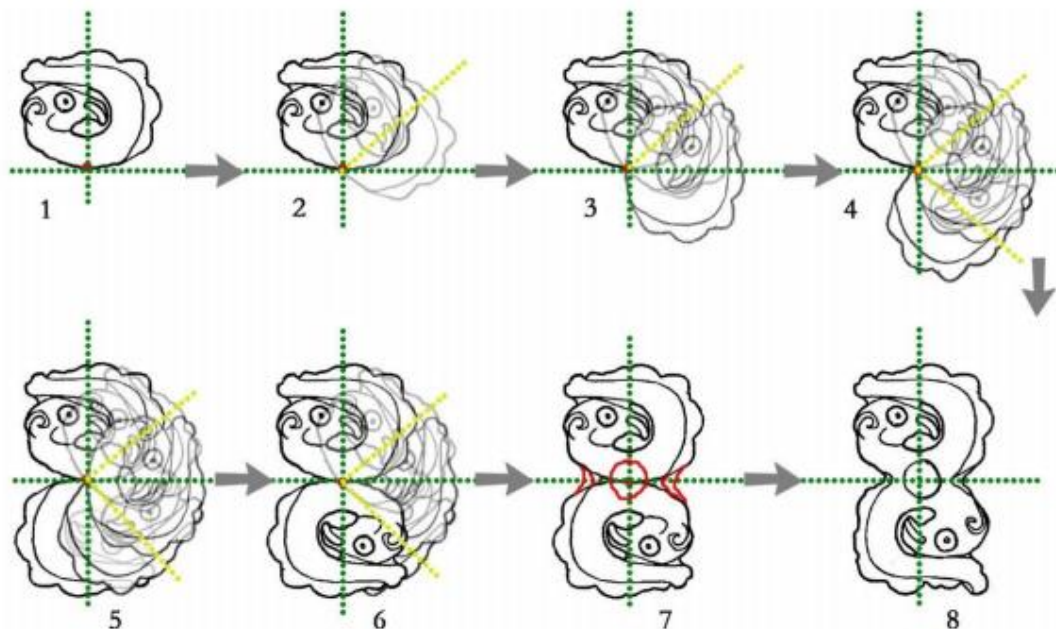


Figure 2. "Wheel" composition

Discussion

The Mongols have lived on the Mongolian plateau for a long time, struggling with the natural environment and in the process finding a balance with it. The household items they need, whether yurts or decorative items, tend to be small and lightweight, easy to carry. Their animal motifs often show the original form, depicting the most classic features of animals simplified and generalized mainly, such as the animal motifs appearing on bronzes in the 5th - 4th centuries BC. It is an extremely concise yet flexible way of expression. At the same time, they are good at using these animal patterns in a reasonable and versatile way, reflecting a view of life that sees the big in the small (Lin, 1995). In their worldview, the living environment, life view, values and lifestyle are carried by small and concrete things, presenting their own knowledge and creation of these aspects. Overall, the concentration point of nomadic animal prints mainly centers around the normality of nomadic life. In terms of aesthetic concepts, they emphasize "knowing nature, understanding nature, expressing nature", which is influenced by

the natural environment of Inner Mongolia, forming a unique "original culture" (Jin, 1981). This culture is endogenous, an ineffable spiritual and emotional state flowing in the blood of every ethnic minority. When depicting animal patterns, they put these spirits highly into it, and finally formed the unique animal patterns.

Recommendation

1. Practical Recommendations

Modern technology and consumers' pursuit of personalization and cultural identity have brought unprecedented opportunities for nomadic patterns. Digital technology provides a powerful tool for the creation, preservation, dissemination and application of patterns. Through digital technology, traditional patterns can be accurately copied and reproduced, and can even be displayed in three-dimensional simulation and virtual reality, which greatly enhances the expressiveness and immersion of patterns. In addition, modern consumers pay more and more attention to the personalization and cultural attributes of products, which provides a huge market potential for nomadic animal patterns. Nomadic animal patterns can be applied to a variety of products, such as clothing, home furnishings, jewelry, paintings, etc., to meet the unique aesthetic and cultural needs of consumers. Cultural heritage has become the core of future development, and in-depth excavation and inheritance of traditional culture will help create animal prints with more historical depth and cultural connotation. Comprehensively speaking, the future nomadic animal prints will be more colorful and full of contemporary flavor under the efforts of cultural integration, technological innovation and traditional inheritance, which not only carries forward the tradition of animal prints, but also positively responds to the trend of multicultural integration!

2. Recommendation for future research

In the context of globalization, nomadic animal prints have the opportunity to communicate and collide with cultures around the world. Cross-cultural cooperation brings innovative inspiration and a broader market for animal prints, and promotes the enhancement of their international influence. At the same time, as cultural messengers, nomadic animal prints go to the world through international art exhibitions and cultural exchange activities to show the history, culture and artistic charm of the nation and promote cultural understanding and friendly exchanges. The application of the all-media era provides a convenient and broad stage for the dissemination and innovation of nomadic animal prints, and digital means become an important tool for the inheritance of traditional skills, while stimulating the interest and enthusiasm of the younger generation for traditional culture. In the future, nomadic animal patterns are expected to take on new artistic vitality in an all-media environment, integrate with contemporary society and create works with contemporary characteristics. On the whole, although modernization brings challenges, nomadic animal prints still have a broad development prospect, which is worthy of researchers' expectation and attention.

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