

Exploration on Chinese Traditional Culture in Chinese Film and TV Works

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Abstract

With the further development of social economy, modern film and television works have transformed into a common form of People's Daily entertainment as people are increasingly speeding up their pace of life and enhancing their demand of stimulation, but the works has lost their cultural communication function. In order to better convey Chinese traditional culture, modern Chinese film and television works should show traditional Chinese cultural elements which should be concentrated on by the film and television industry to explore the pathways to put Chinese traditional cultural elements in Chinese film and television works.

Keywords: Traditional Chinese Culture, Chinese Film and Television Works, The pathways

Introduction

In the current society, the increasing needs of entertainment products not only can stimulate the production and manufacturing of various entertainment products but also affect the modern development of film and television works in the future and drive modern film and television works to develop towards the direction of entertainment, which, consequently, will abandon the significant functions of cultural dissemination. Such consequence brought by the modern film and television works will lead to the difficult comfort for people's empty soul. And the basic cause of such phenomenon should be the less and less Chinese traditional cultural elements in film and television. Therefore, for the phenomenon of less Chinese traditional culture elements in modern film and television works, the film and television industry needs to explore for the effective increase in Chinese traditional culture elements in modern Chinese and enrich the soul of the viewers. Based on this, this paper mainly analyzes and studies Chinese traditional culture in Chinese film and television works in the following aspects, with a view to having certain reference significance.



I The correlation between Chinese modern film and television works and traditional Chinese cultural elements

(1) Enrich the image of film TV production

Traditional Chinese cultural elements with the rich content and distinctive Characteristics of presenting way have a profound influence on film and television works, which can always leave a good impress for the audience who could understand the historical background with Chinese characteristics and, therefore, will have a strong sense of identity for the film and television work. The traditional Chinese cultural elements are scientifically integrated into the film and television works by the film and television industry, so that the characters in the film and television works can become vivid characteristics, leaving a very deep impression for every audience. For instance, the plot in the TV series “Empresses in the Palace” clearly shows the diet culture, costume culture and religious culture in the court of the Qing Dynasty, which can further enhance the audience’s understanding of the life and culture of the court of the Qing Dynasty. In addition, many ancient classic dialogues integrated by the characters can better show the graceful temperament of ancient ladies and also make the characters’ images become more three-dimensional. This is the basic reason why the TV series "Empresses in the Palace" has such a high audience rating and is worth watching over and over again.

(2) Effectively promote the spread and development of traditional Chinese cultural elements Film and television work, a kind of cultural products, are added with traditional Chinese cultural elements, which can be more scientific to promote the dissemination and development of national culture, regional culture and historical culture. At present, Chinese traditional cultural elements, to a certain extent, have been neglected, which requires the film and television industry to actively shoulder its responsibilities to further increase the display of Chinese traditional cultural elements in film and television works and effectively promote the further dissemination and development of Chinese traditional cultural elements. For example, some interesting and modernized words in the TV series “Empresses in the Palace” can arouse the audience’s greater interest. such classic dialogues in the film and television works imitated by many audiences can also show the language charm of traditional Chinese culture from the side. In this way, it can effectively strengthen the people’s learning and inheritance of traditional Chinese culture and promote the spread and development of traditional Chinese culture in the future.

II Inheritance and innovation of traditional culture through film and television works

(1) Extract the essence and remove the bad to show the basic characteristics of the Age.

The basic formation and development of culture need effective support from the social environment. And literary works reflect the age’s background and the phenomenon of social



and cultural inheritance under the specific background of the ages. Therefore, the recomposition of film and television works should be scientific to pay more attention to the basic characteristics of the development of The Ages. It should start from the details of the film and television works, and extract the essence and remove the bad ones. When it comes to epochal character, one of the most typical examples is the film “Farewell to My Concubine” directed by Chen Kaige. Until now, the movie still has a huge influence in the Chinese movie industry, The film “Farewell to My Concubine”, originally written by Hong Kong novelist Lilian Lee, was a sad story about Beijing Opera playactors Xiaolou and Cheng Dieyi, and used the skilled language to open the prelude of their lives in a more delicate way. The film is with certain characteristics of The Age and shows the profound reflection on the living background and traditional culture of the contemporary nobody. In the film, there is willful torture for the society and introspection on the status quo of social development, making it be one of the classic works in the development history of China’s film and television industry. And the movie “Farewell to My Concubine” becomes a classic not only for the solid acting skills, the proper understanding of the characters, the delicate selection of material but also the moved and emotional story basic on Chinese film art and Beijing opera art. In the film, the plot is not rigid and sings the praises if anyone but could be perceived by the viewers who are impressed by the charm of the Peking Opera culture. This film selected the most classic rhyme scheme of Peking Opera and integrated the traditional culture Peking Opera into the film during the filming process, making the whole film more intense and profoundly showing the unique charm of traditional Chinese culture.

(2) Reform the old and improve the cultural deposits

If without deep historical and cultural support, any novel film and television works closing to the reality are difficult to become classic. As China has a history of five thousand years and its literature works are as vast as the sea, the selected Chinese films and TV works must be with the profound connotation of Chinese traditional culture. The Chinese mark in the film and television works is the easiest to catch the hearts of the audience, who have a sense of national identity for the traditional Chinese culture, and arouses their resonance. For instance, the Chinese TV series “*The Ordinary World*”, directed by Mao Wei-ning and originally written by Lu Yao, shows the traditional culture of northern Shaanxi in China and more about traditional Confucius ideology and culture hidden in the story. It tells the story of Sun Shaoan and Sun Shaoping, a pair of brothers living in a poor family. They survived under the hardship of living environment and always supported each other when facing various external pressures and difficulties. They bore the pressure of life but always insisted their original intention and pursued their dreams and love. Every character in the film can act his roles with the words and deeds, conveying Confucius culture with their image. To a certain extent, transmitting



Chinese culture shaped by the words and deeds in the film and TV works can not only improve the overall scientific and cultural connotation of the works, but also carry forward the inheritance the traditional Chinese culture. Another film “*Yellow Earth*”, directed by Chen Kaige and recomposed the novel “*The Echo from Deep Canyons*”, shows a large land of yellow earth in China, which implies that Chinese people, so called Chinese descendant, are growing up on the yellow earth, a place presenting a kind of special emotion of Chinese people. Therefore, the cultural elements and cultural symbols can effectively strengthen their own cultural connotations and connotations for film and television works by reforming the improper one and innovate for the new ages.

(3) Keep pace with The Age and stimulate the audience's interest in watching

Some literary works are not easy to be understood by the audience because of time brand mark. Supposedly, the film and television works can be produced by integrating the current social development reality with new vitality of the traditional culture of film and television works. They must further inspire the audience interest in itself and be easy to resonate. The film “*Coming Home*”, directed by Zhang Yimou and rewritten from the novel “*Lu Yanshi*” created by the writer Yan Geling, is considered as the change of the context. Compared with the novel, the movie excerpted a small part of the original version and the frustrated story is shorten from sixty-eight years’ to five years’. To some extent, the film renamed “*Coming Home*” can weaken the background of the individual and the Age, but the character image can be deeply shaped to show the characteristics and emotions of the characters for reflection on the current situation. Even if there is no direct historical description, it is believed that the historical story behind the plot can still be pried into and the character and responsibility of traditional intellectuals can be perceived under the background of traditional Chinese culture. Gradually, as the present audience of film and television works tends to be younger, trying to restore the film and television works will be more difficult to make the young audience have a sense of resonance in the development of modern social and cultural background. In the animated movie “*Big Fish*”, the characters mainly originated from ancient Chinese classics “*Zhuangzi*”, but the other 100 characters are derived from classical Chinese legends and supernatural books, such as “*The Classic of Mountains and Seas*” and “*stories of immortals*”. The expression way of animation movie “*Big Fish*” highlights that China has gained great achievements on this aspect for effective breaking the box office of the overall domestic animation film in China. This means that film and television works having a certain audience must quipped with the artistic heritage and traditional cultural elements. Meanwhile, Chinese culture with long history can thicken the heavy cultural connotation of film works. Therefore, combined with traditional Chinese culture, the film works created in a scientific and new basic expression can, to a large extent, be popular with



the public, but also can inherit and carry forward the traditional Chinese culture. The “Big Fish” can be said to be an excellent film and television work with relatively meticulous production. Because the landscape in the movie can make people have a sense of brilliance. The film “Big Fish” is created by combining with traditional Chinese culture in terms of the external form and internal expression. Among which, Fujian Tulou are the most vivid reflection of Hakka culture both in terms of construction scale and architectural shape. Besides, the film does not mechanically copy the traditional culture in the setting of characters’ image, but further combines the plot and the theme in a scientific way. Thus a more complete story plot generates from a complete story structure organically combining with traditional Chinese culture. At the same time, the hero image in the movie is an aesthetic of typical Oriental character. For instance, the image of Lingpo in the film is created from mask culture. The movie “Big Fish” not only embodies traditional culture on the set of characters and narrative background, but also has very strong Chinese culture on story theme. Also, the heroine in the film is very bold to fight against the authority, and confront her inner idea, making the character image become more vivid.

Conclusion

To sum up, traditional Chinese culture elements plays an significant role in further development of contemporary film and TV works. However, modern Chinese film and television works are difficult to completely and profoundly reveal traditional Chinese culture, further influencing the further implementation of cultural functions of film and television works and the long-term development of the industry. Therefore, the film and television industry must take various measures to further strengthen the traditional Chinese cultural elements in the film and television works, for effectively promoting the long-term development of the modern film and television industry. And the film and television works should be recreated on the basis of traditional Chinese culture and artistic deposits and pay attention to the way of combining with traditional culture. Only this can the public be enlightened, achieving the goal of cultural inheritance and continuation.

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