

The Context of Digital Media: The Turning and Communication Vision of Oroqen Ethnic Cultural Heritage

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Abstract: Oral literature from the Oroqen people, as well as paper-cutting and pattern art, are two distinct spiritual and cultural representations of the Oroqen people. These representations appear in the Oroqen literature with various spiritual and cultural characteristics and construct the Oroqen people's image from various angles. Multi-ethnic cultural aesthetics are essential in the era of digital media to preserve the record and history of the Oroqen ethnic culture by using cutting-edge technologies, enhancing the richness of historical records, and highlighting the value of cultural distinctiveness and inheritance. In the era of modern global integration, it is important to emphasize cultural diversity in order to preserve the richness of Chinese culture and create a distinctive ethnic identity. Assigning ourselves a unique ethnic identity will help us to bridge the identity vacuum brought on by modernity.

Keywords: Digital Media, Oroqen Ethnic Group, Cultural Heritage Turn, Communication Vision

1. Introduction

The major source of cultural knowledge and significance for any given country is its ethnic legacy, which is the artistic manifestation of that culture. A country's cultural history not only displays and reflects the distinctive regional cultural hues of that country, but also shapes its laws governing economic and social development, thinking, character, and aesthetic taste. The nation's culture and psychological ambitions are also conveyed via literature, either directly or indirectly. More significantly, it serves the historical and sociological purpose of forming the nation's perception and fostering its spirit. Hence, understanding a country from the viewpoint of its literature is more logical, rapid, and precise. Oroqen literature, with its abounding "marginal vitality," presents local knowledge characteristics with distinctive ethnic and regional characteristics, emerging as a distinctive, organic part of Inner Mongolian literature and Chinese literature as well as a presence that cannot be ignored or obscured in the historical view of Chinese multi-ethnic literature. The dissemination of ethnic culture via the use of pictures is successful in the rapidly evolving society of today.

In order for the audience to get a sense of the Oroqen national culture and comprehend the true connotation of the image, the more profound connotation of the culture must be deduced from the point to the surface through the processing of the image language. Only then can the expression of the national culture be more objectively, thoroughly, ultimately, and reflectively responsible for the expression of the national culture.

The Larger and Lesser Xing'an Mountains are home to the Oroqen, a traditional fishing and hunting tribe who reside in Heilongjiang Province and the northeastern portion of Inner Mongolia Autonomous Region. Hunting has traditionally been their primary method of subsistence. The Altai Manchu-Tungus language family, which is mostly linguistic and has not yet produced any particular writing, includes the Oroqen people's language system under the Tungus branch. Oral traditions, folktales, and myths are the only sources used for the transmission of ethnic culture and for the teaching of ethnic communities. The old and delicate culture of the Oroqen people has steadily collapsed as a result of environmental damage, the breakdown of the social structure, and the discontinuity of cultural legacy, and cultural excesses have revealed particular challenges living relic of ancient civilization. The Oroqen people used to live in the primordial forest and hunt for a livelihood. For a very long period, the government only provided little

financial and material support. It should have concentrated on the Oroqen nation's internal growth momentum and vitality, which would have derailed the people's capital's self-development and the state support connection. [1].

Throughout tens of millions of years and millions of individuals, the culture of ethnic minorities has developed from people's everyday working lives. Upon the creation of New China in May 1952, the "Oroqen Autonomous Banner" became the first minority autonomous banner. The People's Republic of China's Law on Intangible Cultural Treasures was adopted and put into effect in 2011. The "Gulunmu Festival" of the Oroqen people is also included in the protection of the intangible cultural heritage under the People's Republic of China's "Law on Intangible Cultural Heritage," which emphasizes the preservation and transmission of the intangible cultural heritage of the minority culture. The Oroqen people do not have a large population, nonetheless. Both in terms of area and people, the distribution is dense. Thus, it is crucial to pass along the Oroqen ethnic culture. To preserve the inheritance of Oroqen culture and prevent its extinction due to the passage of time, it is necessary to delve deeper into the production and way of life of the Oroqen ethnic group and its distinctive ethnic and cultural connotation. This can be done by integrating it with modern development.

2. Ethnic Cultural Heritage of the Oroqen People

2.1. Oral Literature

Language is the vehicle for information and the repository of a people's knowledge and experience gathered over countless generations. It transmits in a concrete sense the ideals, ways of thinking, and social traits of a civilisation and inherits the priceless cultural legacy. Rap literature is a part of the oral literature of Oroqen "The Oroqen national epic, which includes the hero "Mosukun," the life "Mosukun," and the legend "Mosukun," is also known as Mosukun, which has the richest creative expression and the greatest value. "Legends about "Mosukun" and "Mosukun." Individuals depend on language to help them comprehend the external world in ever-deeper, ever-sophisticated, and ever-diverse ways. This oral literature, which has been passed down over a long period of time and is full with interesting subject matter, accurately captures the Oroqen people's distinctive and endearing way of life, including their living conditions, way of life, cultural awareness, and aesthetic psychology.

The Mosukun and Zandaran are the best preserved of them all. A well-known Oroqen song and dance called "Mosukun" combines storytelling with traditional entertainment. During Oroqen festivals, the "Mosukun" is a necessary form of performance; however, because the Oroqen language is no longer widely spoken, only the "Mosukun," which has a fixed content, has persisted. This form of performance, which captures the essence of the Oroqen language, is in danger of disappearing. Moreover, it can be misplaced. The "Zandaren" is a distinctive style of singing of the Oroqen people, who have traditionally spoken with each other via the "Zandaren," is the manner of transmission of the "Mosukun," which is oral language transmission by the heirs. It has been sung in a variety of ways with the skill of enhancing the intonation by using onomatopoeia and undertones. Regrettably, there is a chance that the Oroqen people may lose track of the "Zandaren." The Oroqen festivals and festivities are the most indicative of the spiritual culture of the people among the several categories of intangible cultural assets. The Wiping Festival, the Oroqen Spring Festival, the "Gurunmutu" Festival, the Moon Ritual, the Mountain God Ritual, and many more events are celebrated in the Oroqen. The "Gulenmutu" festival is the only one of its kind that has survived. The Oroqen people's tradition of worshiping the fire deity has evolved into the "Gulunmutu" festival. The festival's initial focus was their adoration of the fire deity, which was subsequently enhanced with a variety of activities. The Oroqen people's other rites have been retained as distinctive cultural symbols, some of which have been documented on film or in writing.

2.2. Paper-Cutting and Pattern Art

The principal subjects of the Oroqen people's paper-cutting are humans, animals, and flowers. The distinctive art style of paper-cutting for toys, in contrast, is generally employed in costumes, birch skin items, and animal skin products. The rules of games with regional plots have also been influenced by paper cutting. Papercutting in Oroqen, including pieces like "Bai Ri Yi Ke Yan" and "Ti Yi Sha," is another example of a province intangible cultural treasure [2]. Birch bark paper-cutting is different from the paper-cutting previously discussed in that it is not primarily utilized for adornment. Yet, the Oroqen ethnic paper-cutting is used as a base sample, indicating the changing process of the hand-cutting method from a base sample to a decorative life pattern, and is utilized as a sample, i.e., a tool for tracing the

sample.

The papercutting of the Oroqen ethnic group is rough and brash. The Oroqen ethnic paper-cutting style expresses the formal and rhythmic beauty of the Oroqen ethnic culture, reflecting the rugged personality of the nation to the fullest; Oroqen ethnic paper-cutting has the characteristics of simplicity and simplicity. Influenced by ethnic beliefs and religion, Oroqen people use paper-cutting to express their personal feelings, using many exaggerated shapes. This primitive and ornamental cutting technique is used by the Oroqen people; it is a modern union of the toughness of the hunting people and the delicate fluidity of the Central Plains paper-cutting. The expression form of Oroqen national paper-cutting is traditional and straightforward stunning. The patterns have not only regional peculiarities but are also generous and natural in style, which is also the essence of the personality traits and legacy of the art form. Also, it exhibits through its works the eccentric and brazen nature of the Oroqen people. The paper-cutting basis exhibits the qualities of a clear and tangible picture. Yet throughout the transformation process, the simple form is merged with needlework and the texture qualities of the various materials, which collectively display the work's multi-layered visual features.

3. Turning Problems Brought by the Modernization of Oroqen Ethnic Culture

3.1. Transformation and Development of Ethnic Culture

The Oroqen people's history and present are divided by settlement like a line. The required means of passing down the culture for the majority of minority cultures are the preservation of memory and the healing of the fault line. The Oroqen people, like other ethnic minorities, have gone through cultural and spiritual shocks brought on by changes in production techniques in the changing social context. However, for the sake of cultural development and diversity, they should consider the future course of culture in the midst of painful cultural shifts, delve into the myriad possibilities of cultural heritage in the midst of doubtful cultural faults, actively participate in the tempo of the times, and look for the Chinese community's cultural identity. Oroqen handicrafts and ethnic art forms have been listed as a national intangible cultural treasure due to the changing times and danger of extinction. Nonetheless, it is clear through historical documentaries and television shows that many individuals go above and beyond to preserve and pass down the Oroqen ethnic culture, which has contributed to its preservation. The range of folk songs and aesthetic traits of the Oroqen culture are shown in the television program "China's Image Fang Zhi - Heilongjiang Jiayin," as the Oroqen songs were first improvised alongside the production life. Du Yulan keeps creating and reviving Oroqen songs, which is especially impressive given the village's poor understanding of the transmission of ethnic music, where Du Yulan deepens his understanding while singing and dancing.

Oroqen aesthetic consciousness refers to ecological ethics, the beauty of life, the supremacy of life, and ecological wisdom. It shows humanity a potential route out of the ecological crisis and back to the homeland, "which must transcend the current biosphere culture of capitalism and the 'higher immorality' it generates, and replace it with a world of ecological and ecological diversity." The Oroqen ethnic culture requires an united national brand in the modern, constantly expanding cultural market to increase the diffusion of its ethnic culture. The heritage of ethnic culture has been put to a great deal of test with the 65th anniversary of the Oroqen people's settlement in the mountains, amid the backdrop of ethnic integration, while bringing the possibility of cultural development. For instance, the folk shapes in daily life are gradually disappearing, and the paper cuttings used in ceremonies are hardly ever seen in daily life. It will be difficult to establish new values and might possibly result in the loss of ethnic culture if old folk cultural resources are not reinvented and nurtured [3]. Consequently, the value of creative cultural branding and the repurposing of ethnic minority culture for a wider audience to obtain a greater knowledge of ethnic culture is priceless. To fulfill customer requests, this has to be integrated with the feeling of cultural identity of the populace for a broad variety of influential ethnic traditional cultures as well as a popular, useful, and individualized design approach in brand design. This is significant for other ethnic groups as well as the Oroqen ethnic culture, which may assist our traditional culture spread more broadly on the international ethnic arena and aid in cultural transmission.

Also, the traditional folk culture has to be repositioned for the current age of living, absorbing the benefits of contemporary culture and popular aspects and giving the public a new face. Most ethnic minority areas have turned traditional plastic artworks, which are often distinctive in their art owing to their history, folklore, locality, and workmanship, into tourist souvenirs in recent years. These often end up being visitors' first choices when they go shopping. For instance, the embroidery of Suzhou, China, focuses on innovation while also developing tradition. The product form, pattern, and color design are

all derived from the traditional Chinese elements series of products collected by the Palace Museum. Similarly, many ancient capitals and popular tourist destinations around the world have combined their cultural symbols, developed the corresponding creative brand, and all have achieved excellent communication effect. Consumers' thoughts about acquiring the traditional culture of ethnic minority while achieving broader social acceptance are more likely to be reflected in the visual design of the Oroqen ethnic culture brand, which carries the ethnic culture of the brand.

3.2. Ethnic cultural identity and decline

Since the beginning of China's modernization drive of reform and opening up in the late 1970s, the modernization process has accelerated dramatically, causing not only profound changes in China's economic and social conceptual structure but also inexorably bringing about a process of reshaping China's ethnic relations. This is because modernization has a significant impact on ethnic minorities, affecting not only their survival and development but also their ethnic identity. It will also have an impact on ethnic identity and national integration of ethnic minorities in China's distinctive ethnic ecosystem of "pluralism." The Oroqen people are unable to develop lands and produce agricultural items because of their traditional and primitive living conditions and way of life. Their involvement in contemporary industrial production, in contrast, has been constrained by their ingrained cultural conceptions, expertise, and technical abilities. This has led to an increasingly acute existential crisis for the country, raising the urgent question of "to preserve culture or to preserve people," as "the loss of modernization would mean the impoverishment of the nation, while the loss of cultural traditions would mean the loss of the nation." This is due to the new context of the increasing destruction of forest resources and the endangerment of wild flora and fauna caused by the accelerated modernization of China. Losing modernity would cause the country to become poorer, but losing cultural traditions would cause it to vanish [4].

"Modernization of ethnic minorities" was given a more positive definition at the start of the reform and opening up period, primarily due to the backwardness of the economic and social development of ethnic minorities at the time, which highlighted the significance of ethnic identity and national integration and increased the urgency of accelerating the economic development and modernization of ethnic minorities, narrowing the gap between the economic and social development of ethnic minorities and the majority population. The pressing need to speed up ethnic minority economic growth and modernization, close the economic and social development gap with Han Chinese, and raise the quality of life for ethnic minority people. The effects of modernisation on the eroding ethnic and cultural traditions of ethnic minorities grew more and more obvious. This led to a fundamental tension between the acceleration of ethnic minority' economic progress and the preservation of traditional culture.

The non-sedentary fishing and gathering culture system, the agro-pastoral culture system, and the industrial culture system are the three cultural systems that have existed throughout the history of human existence. Before settlement, the Oroqen people essentially belonged to the first cultural system. This was mostly due to the small population and ample natural resources that could support such unsupported claims. An agro-pastoralist cultural system with input-based demand arose when the population reached a point where the natural resources could no longer support the unchecked one-way demand. The creation phase of industrial cultural systems, where one material is utilized to produce another, is defined primarily by resource consumption as the cost of production. Resources are the collective name for all the material, energy, and knowledge that people may utilize and exploit. It is widely distributed throughout nature and human society, or a resource is an objective form of existence in nature and human society that, after a certain amount of accumulation, can be used to produce material and spiritual wealth, such as land, minerals, forests, oceans, oil, human resources, knowledge, etc. Efficiency is a key issue within the economics research framework. The most basic economic standard is the concept of efficiency, which also serves as the foundation for effective human conduct when discussing the outcomes of work performed by individuals.

The degree of societal value and contribution, the resources, and the advantages mentioned in this study are all notions taken from economics. The traditional culture of the Oroqen people is dwindling, which results in the loss of their sense of national subjectivity, as a consequence of the overexploitation of forest resources in the Oroqen region and the desire to maximize advantages. The basis of the Oroqen people's traditional cultural development has been lost as a result of the fundamental shift in the living environment brought on by settlement, and the nation's traditional cultural evolution process has to be improved. As a result of the active cultural interchange, it is now possible to see how the Oroqen people adjust to their quickly changing surroundings in order to live and advance. Ethnic minorities must choose the path of modernization and independence, which is the path to growth and progress. The empowerment and independence of the ethnic minority themselves are essential to accomplishing this

aim. Of sure, the government's assistance is necessary for the modernisation of ethnic minority areas, but it is merely an external need. The primary driver of growth is found inside oneself. All outside assistance won't help ethnic minorities achieve modernity if they don't have the will and determination to do so themselves and can't put in the necessary effort. The majority of ethnic minorities, particularly the leaders of the ethnic groups, need to be aware of this, have aspirational objectives, and know how to settle down. In certain ethnic minority communities today, it is necessary to wait, depend on, inquire about, and consume ethnic delicacies. The Oroqen people's lack of subjective awareness has prevented them from embracing chances, adjusting to a quickly changing world, and achieving their ideals. Furthering their dependency on society, it has also resulted in a lack of self-responsibility and a lack of objectives in their conduct. The national spirit, which is the awareness of the nation's historical past and remarkable civilisation, is the primary way that the subject's inner consciousness is represented. Awakening the consciousness of national subjectivity has become crucial for the Oroqen people in the modern world because the entire play of human subjectivity will constitute a significant force to promote social development, which can not only produce a strong desire to transcend reality and create the future but also produce a solid will to conquer challenges and forge ahead. As a result, the Oroqen people's main problem in today's socialist building is the emergence of national subjectivity.

4. Communication vision of Oroqen in the context of digital media

4.1. The feasibility of Oroqen culture as a visual identity

The viability of Oroqen culture in combination with the author's earlier study, the choice of the brand's visual identity, the use of story design techniques on Oroqen ethnic and cultural symbols, and the creation of the visual identity of the ethnic and artistic brand. The importance of examples in cultural resources, cultural demands, technical innovation, and the cultural environment are among the significant consequences this has for the growth of the cultural innovation business. We still need to work on the problem of how to build and utilize our rich cultural resources in order to stimulate original, modern, and industrial ways of utilization, to form brands with oriental ethnic characteristics and to form an industrial value chain, which is also a crucial step in the development of the cultural innovation industry. This is true even though our country has more advantages than the developed western countries in terms of folk cultural resources and cultural needs.

The various visual elements of the Oroqen ethnic, cultural symbols need to be reinvented in the context of the era of the nation's integration brought about by the Oroqen nation's descent to settle in the mountains. This is not only new life for the cultural and creative industries but also reflects the progress and slight change of the ethnic and cultural symbols graphics expressed by the Oroqen ethnic culture. With the blending of traditional and contemporary design principles, this is not only a fresh blood for the cultural and creative business but also a better market for the cultural and creative goods. Also, it is crucial to the survival of Oroqen culture.

The Oroqen culture requires an united national brand in the modern, fast growing cultural business in order to increase the diffusion of its national culture. In the context of ethnic integration, while presenting the potential for cultural growth, the 65th anniversary of the Oroqen people's settlement in the highlands has put the legacy of ethnic culture under a lot of pressure. For instance, the common forms in daily life are vanishing, and paper cuts used in rituals are virtually ever seen. It will be difficult to establish new values and may possibly result in the loss of ethnic culture if traditional folk cultural materials are not reimagined and renewed. Consequently, the value of creative cultural branding and the repurposing of ethnic minority culture for a wider audience to obtain a greater knowledge of ethnic culture is priceless. For a comprehensive definition of traditional ethnic culture to be integrated with a widespread, useful, and individualized design approach in brand design to fulfill the expectations of customers, this must be combined with the people's feeling of cultural identity.

4.2. The concrete practice of Oroqen ethnic culture dissemination

In contrast to literature, video has only recently been used to represent Oroqen culture. This is due to the development of film resources that concentrate on and document the culture, production, and way of life of ethnic minorities in the 1950s and 1960s. One of the smaller hunting peoples in the north, the Oroqen people live in a remote and cold environment, which limits the amount of time that can be spent filming and makes it difficult to use a variety of filming techniques. As a result, there are fewer images available that show the Oroqen culture in its infancy. That both pictures are a factor is another.

The 1990s saw the emergence of ethnographers, documentarians, and media professionals who presented Oroqen culture primarily as a partial representation of ethnic phenomena. The depiction of Oroqen culture from the viewpoint of outsiders is often a show. One of the most efficient methods to spread ethnic culture in today's rapidly evolving social development is via visuals. To be responsible for the expression of ethnic culture, however, and to realize the meaning of images, the expression of ethnic culture through images should pay more attention to the more profound connotation of ethnicity through the processing of the language of images to derive the more profound connotation of culture from the point to the surface more objectively, thoroughly, and entirely. The audience can only comprehend the pictures' significance in this manner, in order for them to fully comprehend Oroqen culture and its genuine meaning.

In the 1970s, participatory video was referred to as a "empowering" video and was defined as "a collective activity of creative use of video equipment in which the inner culture holders record themselves and the world around them to produce their images." Participatory video is not only a way to revisit the history of the entire nation. It was envisioned as a group activity in which people who have an inner culture artistically film themselves and their surroundings using video equipment to create their pictures. Participatory video differs from conventional video in that it places a greater emphasis on the creation process than on its dissemination. This is because participants take the initiative to learn about and express their culture, which attracts more attention to it and helps it spread across the country. The usage of participatory video not only improves the film's objectivity but also encourages ethnic minorities to be aware of the cultural differences between their own and the outside world, so minimizing the cultural ambiguity brought on by the spectacle of the video. In the end, the video's production not only satisfies the demands of mass communication but also raises the video's standing in scientific study and as a reference.

Studying the link between Chinese culture, which is a component of Chinese culture and is founded on the Chinese cultural identity, and the Oroqen people's intangible cultural legacy is particularly important. The pluralistic Chinese cultural system includes the Oroqen people's intangible cultural legacy. Its distinctions and traits are identical to those of the Chinese cultural system and cannot be distinguished from Chinese culture. The spirit and worth of the symbols and traits of unity shared by Chinese culture should be improved while researching the conservation, transmission, and promotion of intangible cultural resources. In other words, these intangible cultural heritages, which were created and developed during the period of the clan and tribal society, still have visible traces of the culture at the end of the primitive society. The intangible cultural heritage of the Oroqen people exhibits characteristics of a particular period of social development. With the founding of the People's Republic of China and after the reform and opening up, there have been a few discernible contemporary adjustments or revisions, however. These intangible cultures, some of which are cultural trash and cliches when compared to the ideals and aesthetics of a contemporary society, but which were acceptable and useful at that age of Oroqen society, should be sealed and examined through technological methods. The goal of innovative development is to protect, transmit, and turn the outstanding intangible cultural heritage of the Oroqen people into shared symbols and anticipated values of Chinese culture while also advancing and developing it.

5. Conclusions

We may discover that Orunchun has a rich material and intangible cultural assets by studying its history and culture. Due to the shortcomings of pertinent safeguarding policies, laws, and regulations, this physical and intangible cultural property is priceless, but the majority of it need more substantial and sufficient protection. The loss of inheritance is the main issue the Orunchun intangible cultural heritage is experiencing, and the inability to discover efficient transmission methods and preservation techniques is a problem that has to be addressed in the Orunchun intangible cultural heritage. In order to properly inherit and safeguard the cultural legacy of the Orunchun ethnic group, we should devote greater attention to its preservation. The National Development and Reform Commission allocated 800 million yuan to support the implementation and building of projects in four areas, including ethnic and cultural heritage, in more than a dozen provinces and autonomous regions, including Heilongjiang Province, in order to promote the implementation of the Plan. The "14th Five-Year Plan" for the country and certain recent pronouncements suggest that the state would give national cultural heritage preservation more support and focus, particularly when it comes to the preservation of top-notch national handicrafts.

The ethnic culture should be at the center of efforts to broaden Oroqen ethnic culture from a digital media standpoint. New filming methods should be employed to enable the collection of content from

within the ethnic group as part of the images, which can more intuitively uncover the worldview and values of the ethnic group, more successfully observe and present the inner essence of the ethnic group, deepen local cultural concentration, advance the breadth of ethnic, cultural cognition, and indirectly influence the ethnic tourism industry. In today's globally linked society, the depth of display of ethnic features and culture draws attention to cultural distinctions and promotes cultural diversity.

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