

Research on the Design of Vision Innovation and Transformation Based on the Motif of Ewenki Natural Mythology

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Abstract:

The themes, content and cultural connotation of ethnic minority myths in our country are very rich. Many works are still circulated among the people in a living form. They contain the historical and cultural memories of various ethnic groups in our country and have certain social, cultural and cultural values. Research value, etc. Through the exploration of natural mythology from the perspectives of anthropology and folklore, the connotation of the story of the Ewenki mountain gods is explored, and the visual transformation is carried out to design a picture book of ethnic minority myths, exploring the connection between its connotation value and modern social life. Reflecting on oneself and thinking about the meaning of modern life from a multi-dimensional perspective, so that the Ewenki national culture can be fully displayed and spread in modern life.

Keywords:

Ewenki Nationality, Natural Mythology, Tree Mythology, Picture Book Design

1. Introduction

In the early days, the way of disseminating information relied on oral communication and hearing. People spread and received information in a space, forming tribes and making emotional communication more open. Oral mythology as a cultural tradition breeds many outstanding Chinese national spiritual culture. [1] The Ewenki nationality does not have its own national language. Folklore records the history of its survival and development, primitive thinking and national beliefs. It is an intangible cultural heritage that cannot be copied and reproduced and is an important part of the traditional culture of the Chinese nation. In the era of printing and dissemination, the dissemination of vision through self-reading breaks the limitations of time and space and forms an independent space, making our emotions more restrained and restrained. Take the Ewenki natural myth motif as the text, excavate typical national cultural symbols from it, and carry out visual innovation and transformation. On the one hand, it makes the core of national spiritual culture accepted by modern people; on the other hand, it expands Ewenki with new forms of

communication. The living space of natural mythology maintains cultural diversity and the ecological balance of human spirit.

2. The Emergence of Natural Myths and Tree Worship

Natural mythology is a myth that focuses on all things in nature and comprehensively reflects the characteristics, order of operation and their mutual relations of all things in nature. It is also called primitive myth or ignorant myth in Chinese academic circles. [2] The production of natural mythology is inseparable from animism. Taylor uses animism to explain the existence of universal beliefs about gods and souls in the world, and this belief is manifested in various primitive worship activities .

The core of natural mythology is the belief in the theory of animism. The primitive ancestors combined all things in nature with the characteristics of humans, and used anthropomorphism to the extreme. They imagined various natural gods and worshiped them to form a belief. Tree worship, that is, the elves incarnate as trees or living in the trees, the elves of the jungle and the elves of the trees. [3] The ignorant treats the wood spirit as a conscious person, respects it and makes offerings to it. Tree worship is widely used, and is reflected in primitive beliefs in Africa, Europe, and Asia. Tree worship is particularly popular among hunting tribes. They are closely related to forests, which provide them with natural places of worship. Some scholars have also summarized the meaning of the tree god. First, the tree god can rain and provide sunlight; second, the tree god can bring about a good harvest of crops and the prosperity of six animals; and finally, the tree god can bless the reproduction of human beings. In the development of modern society, the educational significance of tree mythology has become more prominent, which inspires people to think about the human living environment.

3. The Characteristics of the Ewenki Mountain God Myth

Each ethnic group has a specific natural environment, humanities and customs, and historical legends. On this specific soil, a relatively unified religious belief, psychological consciousness, aesthetic characteristics and artistic culture of each ethnic group have been formed. The Ewenki mythology shows the hunting culture of the Ewenki nationality, and reflects the unique spiritual thought, value and aesthetic concept of the Ewenki nationality. The Ewenki ancestors imagined the image of the mountain god “Banacha”. They worshipped the mountain god to help the tribe solve the difficulties encountered in survival and bless the harvest of hunting. At the same time, the mountain god is also the spiritual sustenance of the Ewenki people. The grand ceremony of offering sacrifices to the “Obao” tree is held in June, the main purpose of which is to pray to the tree god to bless the nation and family happiness and health. They will tie colored cloth strips of red, yellow, and green that represent fire, earth, and forest to the branches to symbolize the natural world worshiped by the Ewenki people. [4] Formed their unique folk culture.

The earliest tree mythology of Ewenki began with the tree mother myth. They believed in the tree gods as the gods who multiply human life. Later, as the Ewenki people’s economic survival mode changed to hunting economic life, the tree god myth gradually became as the production structure changed. This evolution process reflects the evolution of the cognitive structure of the Ewenki people in order to supervise the beasts in the mountains and forests and protect the forest. But the core of the Ewenki

mountain god myth is unchanged. They associate the life and death of trees with the life and death of human beings, and protect and cherish the trees in the forest on the basis of respect for the first mother of mankind. [5]

4. The Transformation of Mythology in Contemporary Visual Creativity

4.1. Analysis of the Way Mythology Transforms into Contemporary Visual Creativity

Myth is the source of literature. It develops and evolves in the direction of reflecting real life, becoming more and more routine, and developing more and more prosperous in modern society. It is an important part of my country's current social culture and a part of contemporary art. In contemporary popular culture, film and television works, cultural creativity development, and digital technology research and development created with the image of myth IP as the core have become the main forms of contemporary mythology. [6] In particular, there are many examples in modern film works, such as the animated film "Aladdin" based on traditional Arab myths, the animated film "Spirited Away" based on traditional Japanese myths, and the modern Western film "Harry" "Be Pete" series, "Lord of the Rings" series, "Star Wars" series and other works, my country also has "Nine Color Deer", "Nezha Mind", "Bao Lian Lan" and other animation works. There is also a way of visual transformation of mythology is the development of cultural creativity, such as mythological picture book products. Domestic mythological picture books include "Pangu Opens the Sky", "Nu Wa Patches the Sky", "Chang'e Fly to the Moon", "Break in Heaven", etc. Wait. After searching the Dangdang book website, the author found out that there are many Han mythology picture books on the market from the story themes, while the minority mythology picture books have fewer themes, and the proportion of the southern minority mythology picture books The larger ones include the Uyghur picture book "Afanti's Story", the Tibetan picture book "King Gesar", the Miao picture book "White Bird Feathers", etc. Among the themes of the northern ethnic minority picture books, Mongolian picture books account for a relatively large proportion, such as Mongolia Family picture books "Jiangeer, Lord of Baomuba", "Story Chinese Picture Book: Genghis Khan", etc., among which mythical picture books about the Ewenki tribe are even rarer. Most of these picture books are mainly users of teenagers and children. Some of the picture books are no longer suitable for the psychological and aesthetic characteristics of older children in their form and content, and there are fewer ethnic mythical picture books suitable for adult reading.

4.2. Analysis of the Visual Conversion of Minority Picture Books

Due to the long production cycle of movies and the large consumption of manpower and material resources, their reliance on digital media communication can easily cause cultural connotations to be ignored and form fast-food cultural consumption. Therefore, the visual transformation of "The Story of the Mountain God" is presented in the form of a picture book. The master of mythology Joseph Campbell said that ancient myths are used to balance our hearts. Myths keep our hearts and bodies in harmony, and at the same time make our lives conform to nature. Tao. [7] And books can slow down our five senses to read carefully. There is a more private reading space, where we can sink our hearts and deeply understand the meaning of myths and think about the meaning of our lives.

At present, most of the picture books of northern ethnic minorities on the market are based on traditional hand-painted creation methods, with more realistic styles, rich and bright colors, and strong ethnic style in overall style. Compared with the diverse creation methods in the picture books of the northern ethnic minorities abroad, they are mostly created in abstract, concise and generalized ways. The composition is also carefully designed, with a strong sense of form and a more prominent aesthetic. Therefore, the “Story of Mountain God” picture book combines the form of digital drawing, uses the principles of graphic design, emphasizes the sense of form and decoration, and tries to enhance its aesthetic value through visual transformation, combining the artistic and cultural characteristics of the Ewenki people.

5. The Application of the Visualization of the Natural Mythological Motif Elements of "The Story of Mountain God" in the Picture Book

Exploring the cultural connotation of the Ewenki mountain gods, sorting out and analyzing the elements, and transforming the context, giving play to the role of the “director” as the author, borrowing the form of film shots to metaphor the narrative of the story, using a planar method for visual transformation, through visual narration, Spread the Ewenki national culture and design picture book products that meet the aesthetics of modern people. The specific visual transformation process of “The Story of Mountain God” is shown in Figure 1 below:

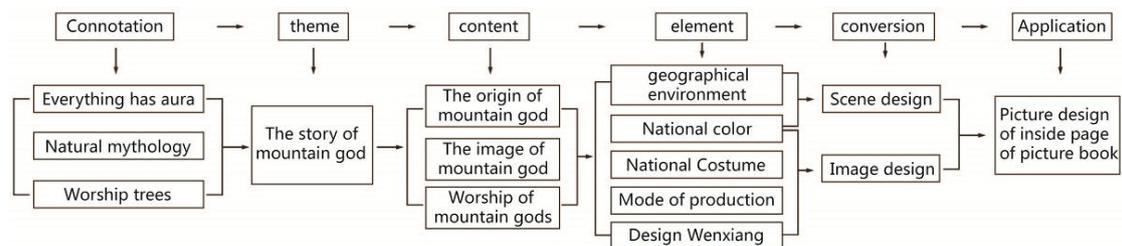


Figure 1. Visual transformation and application process of natural myth motif elements in “The Story of Mountain God”.

5.1. Analysis of the Story Content of the Picture Book “The Story of Mountain God”

The Ewenki “Story of Mountain God” tree myth picture book is divided into three parts. Chapters 2 to 6 describe the origin of the mountain god “Binacha” and the image of the mountain god. Chapter 7 describes the ritual activities of worshipping the mountain god. The content of the story is divided into the following seven chapters. Chapter 1: Introduction to the natural environment of the Ewenki people. Chapter 2: Describe the psychological activities of chiefs and hunters before the hunting activities of the Ewenki people. Chapter Three: Describes the appearance of a mysterious old man, planting a prediction of hunting. Chapter 4: Describe the psychological activities of the chief and hunters after the end of the hunting activity of the Evenki people. Chapter 5: Uncovering the old man’s prophecy and discovering that the result of the hunt is as the old man said. Chapter 6: Describe the Ewenki people looking for the disappeared old man. Chapter 7: Describes that the Ewenki people regarded this mysterious old man as the mountain god “Binacha”. From then on, they would worship the mountain god before hunting to bless the harvest. The content of the picture book “The Story of the Mountain God” unfolds from these seven chapters, recounting how the Ewenki ancestors used mythology to

communicate with nature, and the formation and development of the worship concept of the mountain god “Binacha”.

5.2. Elemental Analysis of the Natural Myth Motif in the Ewenki Myth “The Story of the Mountain God”

The myth of Ewenki “The Story of Mountain God” belongs to the motif of natural mythology. It contains the rich material and spiritual culture of the Ewenki people, and shows the primitive hunting culture of the Ewenki people and the unique aesthetic concept of the Ewenki people. To sort out and analyze the elements contained in the myth of “The Story of Mountain God”, as shown in Figure 2:

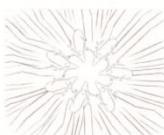
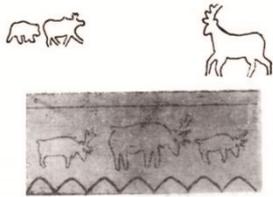
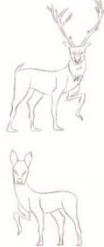
Elements	pictures	analysis	extraction
Geographical environment	 <p>Photo source: the great village / the last reindeer man: Ewenki's legacy</p>	The vegetation of original mountain forest zone, Pinus sylvestris var. mongolica, Betula platyphylla, Populus davidiana and other coniferous and broad-leaved mixed forests	
National color	 <p>The final source of reindeer: pictures of the reindeer legacy</p>	Living in the natural environment to obtain natural color	
National Costume	 <p>Photo source: china.com / shooting</p>	Deer skin robe, roe deer leather high boots, roe deer skin trousers, roe deer leather hat	
Mode of production	 <p>Photo source: the editorial group of Inner Mongolia Autonomous Region of Ewenki Social history survey</p>	Bullet “don't pull the bullet” gun	
Design Wenxiang	 <p>Photo source: the editorial group of Inner Mongolia Autonomous Region of Ewenki social history survey</p>	There are caribou texture on birch skin utensils and silhouette of birch skin toys for reindeer	

Figure 2. Analysis of the elements in the natural myth motif picture book “The Story of Mountain God”.

5.3 The Character Image Setting in the Picture Book “The Story of Mountain God”

Analyze, summarize and summarize the characteristics and personalities of the Ewenki people, combine the image of the mountain god described in the story of “Mountain God Binacha” and the image of the mountain god recorded in the video “The Last Mountain God”, and use the design method of different shapes and isomorphisms to construct the plan Reconstruct the image of the “Banacha” mountain god, and at the same time combine the characteristics of Ewenki’s body morphology and national costumes to create an innovative design for the visual transformation of the characters in the picture book. Specific character settings are shown in Figure 3:

character	character	Visual features of appearance	Clothing features	Character visual setting
Mountain God “baicana”	Benevolence and kindness	Eyebrows, eyes, beard are very long, hair gray, and the same body with the fores	Roe deer fur coat, the hem is over the knee, with double side trim, with red and blue as the main colors	
chief	Sophisticated and steady	Yellow skin, brown eyes, prominent zygomatic bones, white and straight hair	Moose fur coat, moose fur trousers, moose boots	
hunter	Honest and honest	Big head, wide head, high cheekbones, wide nose and small mouth [8]	The front part of the cap is divided into two parts: the front part of the cap is divided into two parts[9]	

Figure 3. Characters in the picture book “The Story of Mountain God”.

5.4. The Setting of the Picture Book “The Story of Mountain God”

Based on the natural environment where the Ewenki people live, combined with the basic theories of making animation scene renderings, the scenes in the pictures are conceived by the scene, composition, and color tone, and the creative transformation design is carried out in a flat way. The composition mainly uses vertical composition to fully show the depth of the virgin forest and the height of the birch forest. The centripetal composition highlights the center of the main body and guides the attention of the gathered audience. The color mainly uses the adjacent color of green and the same color to maintain the pure, gentle, simple and harmonious effect of the picture. Mainly using neutral and cool colors, the picture presents a sense of calm, peacefulness, subtlety and mystery. [10]

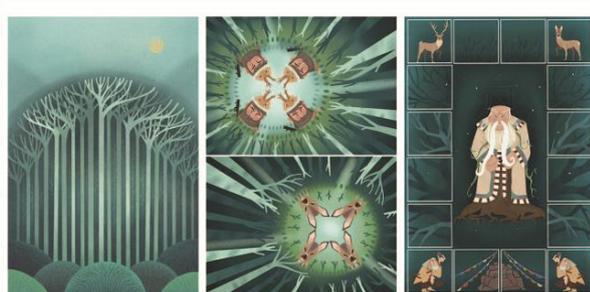
	Shooting situation	Composition	Color tone	Scene visual settings
Act one	prospect	Vertical composition	Cool color	
Act two	panorama	Vertical composition	Neutral warm tone	
Act Three	panorama	Centripetal composition	Absolutely cool	
Act four	Medium close range	Frame composition	Neutral warm tone	
Act five	panorama	Centripetal composition	Neutral warm tone	
Act six	prospect	Centripetal composition	Neutral cool tone	
Act seven	prospect	Diagonal composition	Absolutely cool	

Table 4. Picture setting in the picture book “The Story of the Mountain God”.

5.5. “The Story of Mountain God” Picture Book Design

5.5.1. The Text Layout Design of the Picture Book “The Story of Mountain God”

A picture book is a picture book. A picture book is an art of telling a story through the interweaving and interaction of the two mediums of pictures and words on

different levels. [11] The picture book “The Story of the Mountain God” is organized in three languages: Chinese, English, and Mongolian for text editing and design. The overall arrangement of the text is mostly vertical, and the form has a birch forest feel. Visually Take the audience into the primeval forest. The Chinese characters are arranged vertically, and the reading direction is read from right to left, forming a sense of history from the form and reading experience. English and Mongolian are arranged horizontally, reading from left to right, simple and modern reading. In this way, the integration of the three languages creates a collision of old and new, Chinese and Western, which makes the layout present a sense of hierarchy and interest. At the same time, it is hoped that the integration of multiple languages through editing and design can promote the dissemination and exchange of ethnic culture.

In the layout design, there are no extra decorations except the text. The original Kenya mentioned in the book “White” that the use of white can form a powerful energy for communication. [12] Therefore, the layout is mainly white, and the auxiliary color is green. The simple picture, leaving blank space gives people unlimited imagination, blending with natural green, and creating a natural and relaxing picture book form for readers. Space.

5.5.2. The Overall Design of the Cover of the Picture Book “The Story of the Mountain God”

The cover and back cover design of the picture book is redesigned and applied with plant patterns, geometric patterns, and constellation patterns of the Ewenki nationality. The colors are mainly designed in white and green, showing a pure, clean and natural visual effect. I hope it can be visually let people calm down, open the book and slowly experience a primitive philosophy, and feel the charm of the Ewenki national culture.



Figure 5. “The Story of Mountain God” Picture Book Effect Display.

5.6. The Significance of the Visual Innovation Transformation Design of the Ewenki Natural Myth Motif in “The Story of Mountain God”

First of all, the motif constitutes a myth as a basic element. It shows the commonness of myths, helps to explore the things with regularity, and strengthens the understanding of the connotation of myths. [13] These motifs contain the history and culture of each group in the smallest unit, and represent their collective spiritual thoughts. “The Story of the Mountain God” shows the rich imagination and creativity of the Ewenki ancestors. Its works include the life scenes, hunting life and production methods of the Ewenki people, and contains rich historical information. The understanding of this has formed a unique value and world outlook, condensed the spiritual culture of the Ewenki people, and has a certain social value.

Secondly, for the modern cultural and creative industries, mythology still has great cultural value in modern society, and it can spread common spiritual culture across time and space. The Ewenki mountain god myth contains the spiritual character of the

Ewenki nation, helps to construct the relationship between man and nature, and has certain enlightenment for human protection of the ecological environment. The Ewenki myth “Story of the Mountain God” is transformed into an image, and it is disseminated by vision. It is applied to the cultural products of picture books and embodies the spiritual thought of the Ewenki people in modern products. It has certain commercial value and also has a great educational effect.

Finally, the myths of the Ewenki people belong to a group of the myths of ethnic minorities, and they are an important part of the Chinese myth system. The myth of the Ewenki nationality is passed down orally by the workers at the bottom of the society. As a folk literature, it reflects the life of the Ewenki nationality and is the result of the creation of the entire nation. At the same time, folk literature belongs to the category of intangible cultural heritage. It embodies the national spirit of a nation and is the gene of a nation’s traditional culture. [14]

6. Conclusion

The Ewenki people are simple and honest, kind-hearted and brave. They have a profound national culture and contain unique spiritual ideas. Through the excavation of the motif of the natural myth of the Ewenki nationality, this article applies the visual transformation and creative design of the myth “Story of the Mountain God” to modern picture books, deeply digs into the connotation thoughts of the Ewenki tree myth, sorts out cultural elements and applies them to the picture book pictures. Practice with picture books as a carrier. Thus, people have explored our national culture and national spirit more deeply, and better integrated it with modern design and modern people’s lives. It is not only to spread national culture, but more importantly, to spread cultural connotation through visual transformation. Guide people to have a correct ecological concept and be able to reflect on thinking about future life under modern material life. We hope that this work will be used as an experiment to provide more possibilities for the visual transformation of Ewenki myths and stories. Also through in-depth exploration, the connotation of the Ewenki mythology can spread the unique spiritual culture and national culture of the Ewenki people more widely in future design products.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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