

Application of Oroqen Myth Elements in Visual Communication Design

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Abstract:

This paper analyzes the influence of the Oroqen myths and legends on the local ethnic art, civilization and beliefs from the aspects including national beliefs, classic myths and legends, and legendary personage through the cognition of the generation, content, and development of the Oroqen legends to visually explore resources from the motifs of Oroqen myths and legends. In addition, this paper tries the theme creative design of Oroqen myths and legends against the innovation and creative application of visual graphics of Oroqen myths and legends in modern cultural and creative design.

Keywords:

Oroqen Myth and Legend, Visual Communication Design, Application Design

1. Introduction

Myth is not only the crystallization of collective wisdom in the process of human society, which embodies the unique way of thinking and logical method of ancestors to understand everything in the world and themselves, but also the “Encyclopedia” of the cultural tradition of our ancestors and the intangible cultural heritage that today’s society pays attention to protecting. Chinese myth is the cultural heritage created by 56 nationalities, so the prosperity of Chinese myth is inseparable from the inheritance and development of the mythological culture of all nationalities

2. Overview of Oroqen Myth

2.1. Origin of Oroqen Myth

Among the 56 nationalities in China, the Oroqen nationality has a small population. “According to the sixth nationwide population census in 2010, the total population of the Oroqen nationality mainly gathering in Daxing’anling area in northern China is 8,695.” [1]. The Oroqen nationality is a rare nationality with primitive hunting culture. In such living environment, the Oroqen people have formed a life style of “making living with the local advantages”, as well as a northern forest hunting nationality with unique spiritual civilization.

“The Oroqen nationality believes in primitive Shamanism, which is based on the concept of animism and mainly consists of nature worship, ancestor worship and totem worship.” [2] However, the formation and cognition of primitive Shamanism also change with the development of social production. Due to the low productivity and the limited ideological level of the early Oroqen ancestors, the Oroqen ancestors were unable to neither understand all kinds of natural phenomena nor defeat the birds and animals in the forest. Therefore, they worshiped and awed such irresistible force and regarded mystical power that could control the nature as the gods. Shamanism not only became the belief of the long patriarchal society of the Oroqen people, but also became the principle and standard to guide and regulate many social practice activities, and became an omnipresent cultural atmosphere in the social life of Oroqen. [3] The folk customs of Oroqen people are simple and primitive, making the Oroqen myths and oral literature have sufficient development space and rich content.

2.2. Cultural Value of Oroqen Legends

Mr. Yang Jinge once said that “there are rich social and cultural values, simple and unsophisticated philosophy and aesthetic humanism in the Oroqen myth.” [4] The social and cultural value of the Oroqen myth, the basis of historical tracing and research for the present, is reflected in the fact that it records the social and historical process of the Oroqen nationality as well as the living environment and work style of the Oroqen ancestors. Having led the progress of the Oroqen nationality once, the Oroqen myth has directly or indirectly promoted the social productivity of the nationality.

Oroqen myth is not just a common story, but a story reflecting a certain moral standard advocated in today’s society and pursued in people’s hearts and national spirit as well as expressing the praise of the good quality such as the truth, the good and the beauty and the criticism of the bad quality such as fake, evil and ugliness. As a future designer, I have the responsibility and obligation to push the Oroqen myth creativity to the public, to the market and to other fields, so as to make more people see the national culture and drive the local economic development. Therefore, in the process of designing the Oroqen myth, I increasingly feel the practical significance and theoretical value of the Oroqen myth design as a topic.

The mythological elements of the Oroqen nationality can be expressed by visual forms. With the development of the times, the works of mythological themes are constantly developing and changing. Because there are no words but only language in the Oroqen nationality, most of its myths are written by other scholars through investigation. The rich mythological themes described in the scholars’ books can provide creative thinking and inspiration for modern visual communication design, and the myth element with high aesthetic value can provide new ideas for Chinese national art image. Combining myth elements with modern visual communication design as well as integrating modern aesthetic concepts and design methods can improve people’s interest in the interpretation of national culture and make the splendid Oroqen national culture be inherited and developed.

3. Visual Communication Design

The process of visual communication design refers to the design process in which the basic design elements such as text, graphics, color, modeling, etc. are used to directly or indirectly convey various visual communication information to the

audience and influence the audience through in-depth analysis, summary, comprehensive use of design software and other means of performance of specific information according to the specific application purpose of visual design [5]. In short, the visual communication design “which shows and tells people the information” is to achieve the purpose of conveying information through the visual way.

The term--visual communication was popular in the World Design Congress held in Tokyo, Japan in 1960. However, from the perspective of the development process of visual communication design, it is a printing art design rising in Europe and America in the mid-19th century and an extension of graphic design. Although visual communication design is a new subject, it has appeared in our life before it becomes an independent subject and it has even accompanied with the process of human history. As early as ancient times, there were concise patterns with symbolic characteristics in the Indian rock paintings of North America; in the new era, the carving and decoration on ceramics laid the foundation for the later pattern design and pattern design [6]. With the development of the times and the rapid development of modern industrial technology, the tools of visual communication design are not limited to painting tools, but electronic tools have gradually become the main tools of design. In terms of style, designers from different countries around the world begin to focus on their own regional and national characteristics, forming a development situation where all kinds of forms and styles develop together. Visual communication design has become a huge subject in the field of design, including layout design, font design, logo design and illustration design in all aspects of life, which have played an important role in the inheritance of culture, and even become the main cause of cultural communication.

4. Application of Oroqen Myth Elements in Visual Communication Design

The Oroqen myth can provide a new source of inspiration for modern visual communication design. Starting from the mythological elements mentioned in Oroqen myty, this paper summarizes the description of mythological images and the creative expression techniques of mythological elements, including the use of lines, the use of traditional colors, the reference of styles and the new techniques of design and creation. In the selection of elements: the primitive myth elements and modern aesthetic concepts are integrated, and the representative elements are selected according to the clothing, food, housing and transportation of the Oroqen nationality to reflect the nationality and decoration of the picture. In modeling: the Legendary God is personified, and the crescent moon, waves, semicircle and halo are arranged and combined with the arc as the symbol to create the modeling style of different characters. Each of the main characters is made into a modelling shape dressed in Oroqen national costumes and praying with eyes closed. In color: the symbolism of colors is used to match colors. On the basis of clear color blocks, leaping colors with great difference can be used, and bright colors make the picture lively and rich, thus forming a strong contrast to make the audience interested in the picture at the first time, and make the sense of vision more distinct. Similar colors and close colors can be used to match colors, and the fusion degree can be adjusted by contrasting the color. In the composition: we can design in the centrosymmetric modeling composition. In order to show the God’s piety, the character is designed into the modeling shape praying with eyes closed. As the most energetic group in contemporary society, young people are not only the absorbers of advanced culture,

but also the inheritors of traditional culture. In the cultural and creative carrier, we can choose the items that young people like to make them understand the national culture in the entertainment and like the national culture, so as to make them inherit the national culture.



Figure 1. Image of Moon God in Oroqen Myth.



Figure 2. Image of Star God in Oroqen Myth.



Figure 3. Image of Fire God in Oroqen Myth.



Figure 4. Image of Water God in Oroqen Myth.

5. Conclusions

The quaint humanistic feelings, the praise of the good quality of the truth, the good and the beautiful, the accusation and criticism of the bad conduct contained in the Oroqen myth are not buried under the yellow sand with the long history, but are still in the forefront of the moral quality of the times in today's society. Moreover, with the increasing emphasis on national culture in recent years, many scholars also focus on the small nationalities such as Oroqen, which fully shows that Oroqen myth creativity has broad development space. As a future designer, I have the responsibility and obligation to push the Oroqen myth creativity to a broader vision and make more people understand and see the Oroqen culture.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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