

The Research on “Shandong Image” and “Shandong Imagination” in Contemporary Film and Television Works

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Abstract

The “Shandong Image” and “Shandong Imagination” in contemporary film and television works not only reflect the profound heritage of regional culture, but also reflect the inheritance and innovation of regional culture. Shandong people are often portrayed as upright, forthright and indomitable in film and television works. These characteristics come from Shandong’s profound cultural heritage and historical tradition. With the development of society and the diversification of culture, the image of Shandong people also shows a more diversified trend in film and television works. The “Shandong Image” and “Shandong Imagination” have both traditional positive images and more complex and multi-faceted role shaping. The contemporary film and television works have shaped the “Shandong Image” and “Shandong Imagination” through the construction of geographical space, the portrayal of dialect characters, the rendering of historical background, local folk customs, regional culture labels, etc. These works reconstruct the “other” image based on the perception of Shandong cultural image. These “Shandong Image” and “Shandong Imagination” form the collective imagination with Shandong cultural characteristics and build the cultural identity of Shandong people.

Keywords: contemporary film and television works, Shandong Image, Shandong Imagination

1. Introduction

With the development of modern science and technology, film and television have become an important media for people to imagine regional culture. Through the image of Shandong culture, people can realize the perceptual and rational understanding of Shandong to form the collective imagination of Shandong culture.

With the continuous growth of China’s national

strength, the external communication research of “Shandong Image” in the new era has also increased. Shandong as an important province in China’s eastern coastal region has also entered the “new era”. Shandong as a place with rich image and profound cultural heritage has formed a unique and distinctive Shandong cultural image on the basis of Qilu culture for more than two thousand years. This is an “imaginary community” that is different from

others and can show its own differences.

Under the background of globalization and cultural convergence, the research on “Shandong Image” and “Shandong Imagination” in contemporary film and television works puts forward relevant suggestions for the development of Shandong themed film and television works. These suggestions help to better inherit and spread Shandong culture. Through the promotion of the overall strength of the film and television industry, which conveys the “Shandong Image” and “Shandong Imagination”, the development of Shandong theme film and television creation is promoted, and the global influence of Chinese culture and Shandong culture is expanded.

2. The “Shandong Image” and “Shandong Imagination” and the Research Status

2.1 The “Shandong Image” and “Shandong Imagination”

Shandong is the first province in China to pay attention to “image building”. For example, the “hospitality Shandong” brand is well-known throughout the country. Shandong is the birthplace of traditional Chinese culture and a large coastal economic province in China. The construction of “Shandong Image” and “Shandong Imagination” is typical and representative.

The contemporary film and television works have shaped “Shandong Image” and “Shandong Imagination” through geographical space, dialect characters, historical background, local folk customs, regional culture labels and so on. These works reconstruct the image of “the other” based on Shandong cultural image perception and form the collective imagination with Shandong cultural characteristics to construct the cultural identity of Shandong people.

2.2 The Research Status

At present, there are few research results about the image and imagination of film and television works and regional culture. In “On the Dissemination and Construction of Northeast Films and TV Dramas and Regional Cultural Image”, Deng Li and Ma Lin discussed the shaping of regional culture by Northeast films and TV dramas. Wang Lili’s doctoral thesis “The Shanghai Imagination of Contemporary Chinese Film” examines the “Shanghai Imagination” of contemporary Chinese film and reveals the

two-way interaction between the “Shanghai Imagination” and the context of globalization and urban change. In “Image Shanghai under Double Cover: On the misunderstanding of Shanghai’s imagination in Shanghai TV Series since the New Century”, Zhang Shuduan sorted out the image shaping of old Shanghai in Shanghai TV series since the new century.

As for the research results of Shandong cultural image, the representative thesis is “the three construction modes of Shandong cultural image and its modern inheritance and evolution” written by Fang Fuxian and Ma Zheng. They believed that people’s identification of regional culture can rely on the medium of regional cultural image. Based on the fact that literary imagination and narrative are important ways to construct images, they also summarized two forms and three construction modes of Shandong cultural images. However, there are relatively few in-depth and systematic studies on “Shandong Image” and “Shandong Imagination” in contemporary film and television works. Based on the above, this paper carries on the exploration and research of “Shandong Image” and “Shandong Imagination” in contemporary film and television works.

3. The Research Methods of “Shandong Image” and “Shandong Imagination”

In the historical context of the study of global culture, this paper combs and analyzes the collected film and television works about “Shandong Image” and “Shandong Imagination”. This method helps to accumulate research data.

On the basis of previous studies, this paper analyzes the “Shandong Image” and “Shandong Imagination” in contemporary film and television works from the dimensions of image production, spatial construction, time splicing, and cultural symbols based on the research perspective of media geography and the research paradigm of media geography. On the basis of analysis, we can explore the hidden cultural significance and cultural direction behind it.

When appreciating Shandong film and television works, we should pay attention to the cultural connotation and historical background behind them so as to understand the deep meaning of the works more comprehensively. When evaluating a Shandong film and television

work, we should not only look at its artistic achievements, but also consider its efforts and contributions in shaping “Shandong Image” and “Shandong Imagination”. When watching Shandong film and television works, we can choose representative works of different periods and different styles to get a more comprehensive understanding of “Shandong Image” and “Shandong Imagination”.

By exploring its hidden cultural significance and cultural direction, we can refine the argument and find out the evidence and summarize the conclusion. These attempts can reveal the two-way interactive relationship between “Shandong Image” and film and television creation in the context of globalization as well as the important value and significance of contemporary film and television works in the global dissemination of “Shandong Image”.

4. The “Shandong Image” and “Shandong Imagination” in Contemporary Film and Television Works

The “Shandong Image” and “Shandong Imagination” in contemporary film and television works are deeply rooted in Qilu culture. They embody the atmosphere of Qilu culture, the pride of the hometown of Confucius and Mencius, the pride of Qilu landscape and the enthusiasm of Shandong people.

In the film and television works, “Shandong Image” and “Shandong Imagination” are often shown through character images, story plots and environment descriptions. For example, “Confucius”, “Sun Tzu”, “Sun Simiao” and “Wang Xizhi” all take the representative figures of Qilu culture as the main characters, which are showing their profound thoughts and influence on later generations. The film *Yimeng Six Sisters* tells a touching story of the six Yimeng sisters leading the whole village people to fight tirelessly to support the revolutionary front. They have interpreted the Yimeng spirit that has touched China with their courage, perseverance and selfless dedication.

The *Water Margin*, one of the four great novels, has the image of Shandong people’s chivalrous courage and righteousness. Shuihu culture has also become one of the important components of Shandong culture. In the imagination of the Chinese people, Shandong people are naturally connected with “heroes” which born out of the water margin culture and canal culture. A real or fictional character constitute the carrier of

Shandong character. This is the Wulin culture under the control of Confucian culture. Shandong people have the martial spirit deeply influenced by Shuihu culture.

While inheriting the traditional Qilu culture, the contemporary film and television works are constantly innovating and transforming. For example, *Chuang Guandong* shows the independent and self-strengthening development consciousness combining traditional culture with modern values. *Chuang Guandong* as the artistic image of Shandong people chivalrous, honest and honest as the main character of the character has been expanded and promoted. It criticizes the recklessness and conservatism under the influence of Confucian culture and achieves the reconstruction of the characteristics of Shandong people. In the grand narrative, *Chuang Guandong* has shaped the image of Shandong people as a group: not only the fine tradition of hard work and kindness, but also the call for men’s blood and masculinity. At the same time, it also embodies the Chinese people’s struggle spirit of being brave and pioneering.

The TV drama *Parents Love* tells a love story that takes place on an island in Qingdao, Shandong province. It describes the ordinary life, flat light love, real life from the young love to the old age accompanied. After decades of flat and extraordinary life, The TV drama *Parents Love* shapes the image of Shandong people who are frank, compassionate, righteous and responsible.

In short, the “Shandong Image” and “Shandong Imagination” in the film and television works are diversified and rich in levels. From the inheritance of Qilu culture to the image building of Shandong people to the artistic expression of regional characteristics, “Shandong Image” and “Shandong Imagination” show an open and inclusive attitude.

5. Conclusion

The “Shandong Image” and “Shandong Imagination” in contemporary film and television works are not only the inheritance and development of Qilu culture, but also the reflection of Shandong social reality and the spirit of The Times. Through in-depth exploration of Shandong culture and artistic innovation, Shandong film and television works not only build regional image, but also make positive contributions to promoting cultural

diversity and the development of cultural industry.

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