The Cultural Value and Artistic Expression of Tea-Themed Documentaries

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Abstract. Since the beginning of the new century, Chinese tea themed documentaries mainly focus on routes to transport tea leaves, types of tea, the stories of the tea maker. In terms of cultural value, these documentaries excavate the Chinese way of life and thinking and aesthetic way, recovers the memory of the home. In terms of artistic expression, these documentaries' language of sound and images internalize the spirit of the tea ceremony. They organize the content of multiple viewpoints of different identities, just like tea leaves are used in different ways around the world. They have formed the image symbol of national characteristics. The tea subject documentaries have realized the unification of the content and form.

Keywords: Tea- themed documentary; Cultural value; Artistic expression.

1. Introduction

Various cultural forms of Chinese culture include traditional Chinese medicine, tea, calligraphy, painting, opera, singing and dancing, craftsmanship and martial arts. They show the character of the Chinese nation [1]. From the perspective of cultural communication, Documentary on tea theme, used Advanced Imaging Techniques, and expressed the Memory of Humanistic Home. It has important document preservation and historical data value.

2. The Cultural Value and Artistic Expression of Tea-Themed Documentaries

2.1 Current Situation of Creation of Tea Documentary Films in China

Ya'an Border Tea by Sun Mingjing(1939), Department of Education and Film, Faculty of Science, Jinling University, is the Original documentary on tea theme.1953, Central News Film Documentary Film Factory produced Tea-picking Lamp, recording the production and living conditions of tea producing areas in Southwest China at that time. It has important document preservation and historical data value.

Thereafter, documentary on tea theme, produced by the New Century, focused on routes to transport tea leaves, types of tea, the stories of the tea maker.

2.1.1 Routes to Transport Tea Leaves

"Tea horse road","Tea Road" widely favored by documentary filmmakers, because there are Long historical span, far regional distance, strange traffic, many ethnic minorities, and many legendary events.

The Last Horse Gang(2001) \Tea Horse Ancient Road recorded by Shanghai Oriental Television (2003)\ Delamu(2004) \Tea Horse Ancient Road(2005) and so on ,these arts went back to the tea-horse ancient road, had anthropological value.This topic on tea-horse ancient road, has also attracted the attention of the Japanese and Korean media. In 2008, KBS and NHK co-produced the Tea Horse Ancient Road.

Jinshang Wanli Tea Road(2008) focuses on the rise and fall of Shanxi merchants in the tea trade between China, Mongolia and Russia in the Qing Dynasty. "The Road to Tea"(2012)traveled more than 20,000 kilometers ,from Xiamei, China to St. Petersburg,using reality shows, contacted the audience closely with Tea Road."Tea Road Record Edition"(2015) taking the history of the "Tea Road" as a clue, showed the great powers of China, British, and other main countries.
2.1.2 Types of Tea

Many local governments and tea companies were shot a large amount of Documentary Film, focusing on the classification, origin, and famous corporate brand of tea companies. A tea tour around the world, 30 episodes, 20 minutes each, introduced 30 famous tourist tea fields and famous teas in Jiangsu and Zhejiang. Tea is connected to the world is dedicated to finding and displaying the best tea and tea companies in the world. A total of 50 episodes have been broadcast for 25 minutes each episode. “China Tea Culture” (2014), introduced a long history of tea to a Chinese tea culture.

2.1.3 The Stories of the Tea Maker

"Tea, The Story of a Leaf" (2013) selected the six most important areas in the world's tea map, showing us the little people in the big history; Auntie Tea in the water township detailed how the three cups of teas in TongLi Town resolve the conflicts in the neighborhood; Qiumiaoxue is the protagonist of "Slow Tea Life", she runs a Pu'er tea house in Shanghai to provide a moment of tranquility for busy people in the city; Yin hanqing: a descendant of tea ceremony and Taiji showed the Chinese life of tea ceremony and Tai Chi. "Tea keeper" focuses on the quiet life of Lao Chen, a tea farmer in Guizhou. "Heavenly gift Pu'er" (2015) responds to the current major problems of nature and spiritual ecology through the respect of Pu'er people for nature and the harmony of various original ethnic groups.

The emergence of tea documentaries in the new era is closely related to people's spiritual needs of escaping from busy work by the rapid economic and social development. Tea is a national and international cultural symbol. The development history of tea in China is also the history of national exchange and foreign exchange. Therefore, this topic with a high degree of internationalization, has the value of cross-cultural communication.

2.2 Cultural Value: The Memory of Home for Tea Documentaries

This kind of works reflect the material lifestyle of the Chinese people, the way Chinese people think, and the ultimate aesthetic way. They restore the memory of the homeland of Chinese culture.

2.2.1 Chinese Lifestyle

When Chinese tea drinking life appears repeatedly in various images, the strong memory starts from Chinese family life."Tea, the story of a leaf" shows a 300-year-old teahouse- Guanyin pavilion, in Peng town, Sichuan province. Old tea guests spend a dollar and a day, drinking tea and chatting."Tea road record edition" shows breakfast on the prairie. Balaji's son lived in the hulun buir grassland, boiled the milk tea every morning. The brick tea he used is "chuan" brand spread for a hundred years on the tea road."The world of tea travel" captured a large number of scattered tea kiosks in the countryside of Jiangsu and Zhejiang, which is physical and mental post for the travelers.

2.2.2 Chinese Way of Thinking

Many folk customs are recorded in the ancient tea-horse road (2005). The ceremony of chanting tea sutras in Hani people, the ancestral wishes of the blang people, "Tea soul tree" in mount mongjing village of jingmai mountain, they all express reverence and respect for nature, and conveys simple ecological concepts and folk wisdom. The first episode of Tea, the story of a leaf, displayed Green, yellow, white, oolong, red and black teas. It is the temperature of the human hand and the strange chemistry that have tamed the leaves scattered in the forest into drinks with different tastes and scents. Tea is a gift from nature. People maintain ecological balance and sustainable development with reverence and gratitude. People and tea depend on each other. The natural view of the unity of man and nature is the Chinese Confucian culture.

2.2.3 Chinese Aesthetic Mode

The famous mountain and ancient temple in the south of China, are places for buddhist and Taoist monks to cultivate their bodies, and also produce tea. Tea is connected to the world introduces many famous tea and monks. The "great Buddha tea" produced by the great Buddha temple, known as the "ancestor of tea zen". Yunwu tea of lushan mountain was made by first the mage huiyuan
and the people of xilin temple. The monk miao xing of gantong temple takes care of the old tea tree and completes his self-cultivation. Monk's life of "tea and zen blindly" is an important way of aesthetic comprehension. Ordinary People's Daily life can also be removed from the trivial life, they observed the heart in the tea quietly. Tea set and tea ceremony also endow tea with a sense of ritual and provide a channel for aesthetic touch.

Tea documentaries focus on the Chinese way of life, reflect the Chinese way of thinking, and advocate the Chinese aesthetic way. They excavate the homeland memory of native culture, which is an attempt to interpret national symbols by the image.

2.3 Artistic Expression: National Symbol of Tea Documentaries

American sociologist Daniel bell pointed out, it is true that culture today is becoming a visual culture, not a print culture. Through the film and television means and artistic charm of documentaries, the value of national culture can be transmitted. However, such record expression also needs to infiltrate the connotation of tea culture to achieve the unity of content and form.

2.3.1 The Tea Ceremony to Meditate : Telling Stories with the Ontological Language of Sound and Painting.

The tea ceremony to meditate, is the spiritual interaction of tea by brew, taste, smell, drink, and so on, multisensory perception.

The premise is contemplation. Laozhuang said that "eliminating the mysterious view" and "sitting and forgetting in the heart" are both ways to gain a quiet view. Documentary is a way of image expression, which pursues the ontological language of the combination of sound and painting, and respects the way of image. Tea, the Story of a Leaf, attached great importance to the independence of audio-visual language. The commentary of notes preceding the title has only 40-100 words during 22 minutes. As we all known, the average medium speed commentary is 300 words per minute. It can be seen that the image has a large proportion.

2.3.1.1 Wonderful Close-up

The close-up in Tea, the Story of a Leaf, just like contemplation. In the first episode, a close-up delay shot of tea growth was recorded. The commentary on it is "Tea meets us through water and fire, life and death. The destiny of tea is our destiny ". These commentaries sometimes pause in conjunction with the picture, These commentaries lead the audience to concentrate on the picture, just like tea tasting.

2.3.1.2 Characteristic Regional Space

Tea has human nature and is different from each other. There are all kinds of Spaces, such as The lush green plants and dense mist in the south the Yangtze Rive, the magnificence of the grassland, the boldness and variety of Thailand, and the elegance and grace of Japan. It has colors, light and shadow matching, has rhythmic editing. Above all these enhance the atmosphere creation and visual expression of the story.

2.3.1.3 Primitive Auditory Presentation.

More than 60 people who all speak the local dialect interviewed in the works. It provides a field for multilingual communication, using the corresponding folk melody and instrumental timbre, showing the sound world of tea.

2.3.2 Communicating the World with Tea: Constructing Contents from Multiple Perspectives with Different Identities.

The theme of Communicating the World with Tea, is definite by multiple perspectives with different identities. The works avoided the astringency caused by the accumulation of historical materials and literature review, Let the solemn and distant history be filled with the body temperature of the characters. "Tea Road" absorbs the program form of "reality show". Longhaijiao of Russia, Allen Pauli of Mongolia studying in China and Chu Peng, amateur photographer of China, explored the historical relics and tea-related stories on the "Tea Road". Works emphasize entertainment.
3. Conclusion

Young Asman, German Egyptologist put forward the concept of "cultural memory". He believes that there is a "cohesive structure" in every cultural system. At the time level, it connects the past with the present by fixing and preserving important events and memories of the past in one form or another, and constantly making it reappear in order to obtain practical significance. At the social level, this cohesive structure contains common values and codes of conduct. It's stripped from the common memories and memories of the past. [4]

Tea documentaries focus on the cultivation, production, transportation and consumption of tea, longitudinally linking the myth of Shannong tasting herbs with the tea-man-tea affair at present, connecting the Past and Present Life of China. Around the production and life of tea, a Chinese way of life, thinking and aesthetics has been formed, and the collective identity of home has been established. At the same time, the spirit of tea is expressed in the characteristic image of tea subject record. The visual national symbols are extracted to further strengthen homeland memory.

Acknowledgements


References


