Research on Tomb Mural as a Special Communication Landscape

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Abstract: *Professor Wang Xiaoyang's The history of Chinese tomb murals (hereinafter referred to as 'The History') has found a new way that Chinese people resisting fate: Rebirth faith. It outlines the unique communication landscape and reveals the internal relationship between the religious regeneration narrative of the mural in the tomb and the spread of the illusory image. This paper provides a new paradigm for the study of Chinese tomb murals by grasping the essence of their creation and dissemination.*

Key words: *The History of Chinese Tomb Murals; Rebirth issues; Communication landscape*

Introduction

Two years ago, The history of China's tomb murals written by Wang Xiaoyang was published. This general historical work was quickly praised in Chinese in that year, it was awarded Chinese academic translation project of NSFC. The author directed her efforts in this book in ten totally ten years. This book contains complete theory and rich materials. It also has the most complete chronology of the remains of the murals in the tomb nowadays which has a clear nature of reference book. What we pay more attention to is that while upholding the historical position, the author emphasizes the color of 'this side' of the tomb mural, and finds the "rebirth faith" which has been covered for a long time in the Chinese tomb mural. Taking "rebirth faith" as the basis of the historical theory, the author candlelight the development history of the Chinese tomb mural, which is different from the previous history theory of the tomb mural and that prove it is remarkable. This article focus on the The History from the perspective of communication, and believes that Professor Wang has found a way that Chinese people resisting fate: Rebirth belief, sketching a unique communication landscape, revealing the internal relationship between the religious rebirth narrative of tomb murals and the dissemination of fantasy images, grasping the essence of the creation and dissemination of China's tomb murals, and providing a new way for the study of China's tomb murals Paradigm.

Rebirth Faith is the Main Content of the Dissemination

The tomb mural belongs to the series of illusory images, and the propagation of the mural in the tomb is a special media communication scene. To study further, we need to make a comprehensive study of the boundaries of ancient studies, religious studies, art studies, aesthetics, communication studies and many other course limit. The History constructs tomb mural as an organic whole, which contains the interaction of many value elements such as historicity, culture, artistry, aesthetics and communication. Based on this, The History clearly points out that 'Chinese tomb murals are supported by the faith of rebirth and belong to the Confucian

https://doi.org/10.37420/j.cer.2020.021

system.' At the same time, it clearly outlines the relationship between the rebirth faith and the tomb mural: 'as the product of religious behavior, the historical significance of the tomb mural is first produced in the field of religious belief, then in the field of art, and finally in the field of archaeology.' It can be said that the faith of rebirth is the main theory of The History. Under the guidance of this theory, The History reveals that the faith of rebirth is the main content of the dissemination of Chinese tomb murals.

The History defines Chinese tomb mural as an image system constructed by the artist's illusory rebirth experience, which is an artistic contradiction of the unity of life and death, the temporality and the other shore, the hypothesis and the reality, the ritual and the life. Moreover, The History considers that the Chinese tomb mostly carries out the tomb ceremony under the guidance of the rebirth belief. The ceremony held in closed tomb space looks like it never finished and there is no audience, only the "actors" and "props" in the mural image are displayed forever. This kind of life created on the wall can be seen as a performance. In other words, the rebirth ceremony with endless carnival color in closed tomb can be transformed and infiltrated with the help of tomb mural genre. With the help of the above ideas, the theory of history lays out a clear dimension for us: the faith of rebirth is the main content of the communication of the illusory image. With the help of a life and death impulse, it is transformed into an artistic impulse, then into an aesthetic function, then into a physical level of freedom, and finally completes the description of the faith of rebirth. Such a description of the communication path proves that The History is a theoretical work with independent communication significance.

Tomb Murals is a Special Agenda Setting

The pictures and words on the ground of China mostly face the past, which belong to the construction of nostalgia utopia. However, The murals in the tomb under the ground of China mostly face the rebirth and the future, which belong to the illusion series. Both on the ground and underground share the symbolic meaning of "life" and "death". On this basis, "on history" reveals that the mural in the tomb is a special agenda setting: the mural in the tomb is an significant way for people to resist the fate.

The History holds points that rebirth world constructed by Chinese tomb murals is an aesthetic illusion, but also complies with a unique color of 'temporality' in accordance with the needs of all human beings. From the perspective of communication, the agenda of 'temporality' has an unparalleled degree of adaptation for guiding needs which is the reason that tomb murals are different from other religious images, and tomb murals contains many images of temporality, because realistic themes not only account for a large proportion, but also occupy the main position. Why there are so many realistic subject images? This is the characteristic of the mural in the tomb. The frescoes in the tomb reflect the faith of rebirth, which is not only rebirth, but also the other shore. If the destination of the transformation of life and death is not consistent with the temporality, the image in the tomb will have make no sense. The images of realistic themes show the significance of rebirth faith. The stronger the reality is, the clearer the system of rebirth faith is. The communication significance of the realistic image of the tomb mural lies in that it clearly shows the mechanism and significance of the communication of the 'rebirth faith': people use the "magic events" such as the kitchen map, banquet map, sacrifice map, travel map, double dragon wall drawing, etc. to lead the 'rebirth' issue into the broadcasting agenda, and use the negative 'resistance' to death and fate to express their desire and conviction for rebirth There is no doubt that it will produce a sense of sublimity. Therefore,

https://doi.org/10.37420/j.cer.2020.021

from the perspective of communication, the mural in the tomb can be regarded as an important case for the ancients to set the media agenda for major issues.

Specifically speaking, from the perspective of communication, the theme of Chinese tomb murals has successfully captured attention of almost everyone. Imaging and stylizing the vision that tomb owners of different historical periods and different status hope to return to the real world after their rebirth, sincerely reflected the imagination of tomb owners for a better life prospect, and truly reflected people's daily life style and society at that time. The characteristics of customs and emotional structure, including flesh and blood, coherent narration, love and hate, vision, and inner conflict and struggle, creatively reveal the internal relationship between religious rebirth narration and aesthetic image narration in tomb mural, grasp the essence of Chinese tomb mural creation and the law of development and evolution, and have strong aesthetic appeal; and clear academic language style of The History not only shows the specific aesthetic direction of The History, but also contains Professor Wang's indelible sense of mission for the study of tomb murals.

History is a Special Image Media Decoding Study

History is always inevitable with the characteristics of hidden and parallel. The History decodes the invisible ‘secular-paradise’ narrative pattern of Chinese tomb murals, showing us a hopeful journey of underground from the Han, Wei, Jin, Northern and Southern Dynasties to the Ming and Qing Dynasties. However, the tomb murals as a special form of communication with coding, is selective, or the cultural civilization contained in the tomb mural. Although the traditional narratives of art, religion, politics and so on originate from the real practical experience, they are often ‘influenced by the cultural hegemony such as imperial power and secular features as stated in The History, which is a kind of selective narratives, memories and traditions. From this point of view, The History can be regarded as a unique study of image symbol decoding, which not only shows the real side of the tomb murals: rich historical and cultural details and life images, but also creatively shows reality of mysterious coding of the Chinese tomb murals (a kind of assumption): defining the tomb murals as a faith system independent from Buddhism and Taoism, and therefore, it has an independent image system. Such a theoretical understanding not only advocates the pursuit of ‘truth’, but also reminds us to accept ‘truth’ critically: the truth that has been effectively operated by ‘imperial power and cultural hegemony’, carefully decodes the quasi shaping power of various value systems, stereotypes, unconscious projections, inferences, judgments and so on contained in the tomb murals to the modern people, and comprehensively shows that the tomb murals have both archaeological value and art. The values of art, religious aesthetics and media communication once again demonstrate the complete and strict Marxist holistic view of historical theory.

Throughout The History, although it is full of theory, the words are fluent from the beginning to the end. It seems like literary works, which makes people daydream. Along with the murals in the tombs of different historical periods, after you sing and I come on the stage. Professor Wang talks about them in a clear way, with clear structure and neat words. For the readers, reading The History is like appreciating the mural itself, which has acquired a rare aesthetic pleasure. It is particularly praiseworthy that in the treatise on history, the illusory nature of the closed "tomb mural" has been effectively weakened by the rediscovery of the ‘rebirth faith’, and the temporality and reality have been increased. In this theoretical treatise, the readers not only feel the feeling that the Chinese people of all dynasties feel helpless and have to face death, but also feel

https://doi.org/10.37420/j.cer.2020.021

the things they can't feel. What they can't feel is a kind of sublimated emotion, which causes our modern aesthetes to seriously think and explore the metaphysical problems of personal position, human destiny and human value in the period of agricultural civilization. Therefore, the media nature of the frescoes in the tombs presented in The History is not only to show the sufferings and rebirth vision of different tomb owners in different dynasties, but also to reflect the rebirth belief, a way of Chinese people's resistance to fate and death in different historical periods, which shows the obvious media nature of The History and has positive social significance And contemporary values.

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