

Competition and Achievement: A Narrative Analysis of the Role of Zamuhe in Genghis Khan's Films

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ABSTRACT

Temujin is the undoubted protagonist in Genghis Khan's film, and although the supporting role of Zamuhe is a secondary role, from the perspective of Mongolian culture and narrative, Temujin and Zamuhe are two wings of a single body, and Zamuhe has always been a strong competitor to Temujin, a replica or a reflection of the story of Temujin, and an intimate part of his life, which is an important part of the story of Temujin. Therefore, Zamuhe in the story of Genghis Khan can be viewed in the light of the second protagonist.

KEYWORDS

Genghis Khan; Film; Zamuhe; Narrative.

1. INTRODUCTION

This paper is different from the previous feminist perspective, mainly analysed from the male image in Genghis Khan's film. We know that Temujin, as the absolute protagonist of Genghis Khan's film, is self-evident in its central position, but as an ordinary man, Genghis Khan also has his friendship. The image of Zamuhe as a representative of Temujin's friendship is well worth studying.

In terms of storyline, Temujin's story is a story full of struggles, his story is an interwoven structural pattern, at first Zamuhe appeared as a friend of Temujin, after Temujin became the king of Mongolia, Zamuhe and Temujin became rival positions competing for the king of the Mongolian steppe.

In terms of the role of the characters, the friendship between Temujin and Zamuhe in terms of the narrative structure mode, the story of Temujin and Zamuhe together shaped the story of a Mongolian hero, the two, whether they fought together or as enemies of each other, the two of them are each other, Zamuhe as the reflection of Temujin. It is a narrative mode of reflection simulation.

Film as a visual narrative, from the intuitive visual image of the first impact on the audience's vision, followed by the storyline in the narrative to attract the attention of the eye, the story of the end of the shock of the human heart. In epic films, especially war-themed epic films, the audience has a preconceived idea that the story is centred on war. For the creators, how to tell a brand-new story in a relaxed manner between the audience's original knowledge and the artistic creation of the film is a problem that has always been needed to be solved in this kind of films. Genghis Khan-themed films are an important topic of creation in countries all over the world, especially in China, Mongolia and neighbouring countries. Films from different countries tell Genghis Khan under different understandings, showing various ways of epic film telling. This paper takes Mongolia's No Right to Die, China's A Generation of Genghis Khan, Russia's King of Mongolia, and Japan's Cangwolf as examples to analyse how films from different countries portray refreshing images of historical figures.

Temujin is the main character of Genghis Khan's theme film, Temujin's history of growth and struggle is the main storyline of the theme film, a three-dimensional, flesh and blood "man" can resonate with the audience's mind, rather than an invincible "God". "The main storyline of the film.

2. GENGHIS KHAN'S CHARACTERISATION

Genghis Khan's growth experience is the turning point of his father's death, he changed from a simple child to the head of the family's young man, at this time to give him comfort is to the Marco Polo Post's ignorance of the friendship and Zamuhe's love of Anda. The first thing he encounters is the betrayal of his family relatives, coupled with the fact that his wife Marco Polo was taken away by his enemies after he got married, he could not help but be propelled by fate on the road of revenge. In the course of his revenge, Genghis Khan increasingly realises that in a state of instability, everyone has a grudge and a grudge, so ending instability and unifying Mongolia is the strategy to end it once and for all.

The character image design of the main character of the film is the first consideration of the creation of the problem, looking at the image of Genghis Khan in various countries, the image of the characters and dress are the traditional Mongolian style, common looks, especially the Mongolian film Genghis Khan characters look very ordinary, after watching the film gives people a very real, "ordinary people can also have great achievements". After watching the film, it gives people a real feeling that "ordinary people can have great achievements". In the characterisation of the characters, the creators have explored the transformation of Genghis Khan's life path from family to tribe to nation to highlight the characters and make the epic.

2.1. The Virtues of the Protagonist - Sentimentality and Righteousness

Temujin is an outstanding general, excellent commander-in-chief, his success lies not only in his military prowess, but also from the depths of human personality charisma, it is this attraction, appeal for him to recruit strong aides and obedient troops.

As we all know, as a nomadic people of Mongolia, the popularity of robbing the marriage, the success of robbing the marriage on the one hand reflects the clan's valour, on the other hand, the women who can give birth to the next generation is a scarce demographic resources. History tells us that Genghis Khan's mother, Mrs Hahoelein, was married to his father, Yasugei, from Gomer Beg, and in retaliation, Temujin's wife, Marco Polo, was taken away from her by the Gomer Beg. The Mongols did not have the Chinese Confucian morality of fidelity, and as Zamuhe says in the Russian film King Mongrel, the Mongols would not fight for women. Instead, Temujin fought for women to get Marco Polo back. He turned to King Keri and Zamuhe for help with his army, the latter two being willing to act jointly from a profit standpoint as long as they got the lion's share of the spoils of war, especially in the Chinese film Generation Genghis Khan, where Temujin's current Koehlun as a hostage is what led to Zamuhe's help. After this success in defeating the Scandinavians and rescuing Marco Polo, Temujin personally gained almost no booty; in the Japanese film Cthulhu, King Keri and Zamuhe gained seventy and thirty per cent of the booty, respectively, and Temujin merely rescued his wife, and in the Mongolian film Without the Right to Die, Temujin said that the broken mirror was satisfied, and in the Russian film King of the Mongols, he divided his share of the loot among the warriors who followed him into battle. the warriors who followed him into battle. Temujin's affection is seen by all. In the Russian film, after the war, Zamuhe's powerful assistants, Dalitai and Alta, follow Temujin away, and even after being chased by Zamuhe, they still do not change their hearts.

2.2. The Shortcomings of the Protagonist - Sticking to the Ego

As an ordinary man, Temujin's character flaws are highlighted in the Japanese film Cangwolf and the Chinese film Genghis Khan, both of which revolve around the birth of his eldest son. The fact that

the eldest son is named "Juchi", which means "guest" in Mongolian, suggests that this is not just a rumour, but that it is only highlighted in China and Japan, where Confucian ethics and morality are more prevalent.

In the film, when Temujin, eager to save his wife, sees his wife Marco Polo, who is visibly pregnant, his mood drops, and in the Chinese film, he closes his wife up alone, and in the Japanese film, he plans to kill the child when it is born, both of which are deep suspicions about the child's origins and lineage. This contrasts sharply with his struggle to rescue his wife, and the audience can feel Temujin's determination and anger, a shortcoming from himself that must be transcended with the help of outside forces. What is it that enables Temujin to complete this reconciliation? In the Chinese film, his mother brings Temujin to the battlefield after the war, so that he can see that life is so fragile in front of the war, just as the little Temujin also came to the world peacefully with the help of the enemy. In the Japanese film, it is said again and again, "prove that you have the blood of the wolves", and in the end, Juchi was seriously injured and still stood firm at the border, using his own efforts and perseverance to make Temujin convinced that Juchi is the descendant of the wolves. For grandiose content, "life" and "effort" make Temujin understand that blood is not worth mentioning in front of human beings.

In contrast to the first two, the Russian film "King of Mongols" is not obsessed with bloodline at all, even from the point of view of the characters' timeline, a pair of sons and daughters in the film are not Temujin's biological flesh and blood, but it doesn't affect his treatment of them, and such a plot allows him to concentrate more on thinking about and solving the problems of the Mongolian clan, and the problem of the internal chaos of the Mongolian clan is a much more important issue.

Characters for their own further knowledge, narrow personal and grandiose task compared to the protagonist beyond the self to show a wider world to ride, the hero's spiritual realm into a whole new stage.

3. THE INTERACTION BETWEEN TEMUJIN AND ZAMUHE

As the saying goes, it is difficult to support a single tree, and heroes are not able to succeed by relying on themselves alone. Heroic characters have the help of people around them in order to have a broader vision, stronger power, and a fuller image. At the same time, the supporting characters as a subplot has been silently promoting the development of the story. Such as the story of Temujin's wife Marco Polo has two important things, one is with Temujin young betrothal, the other is captive after marriage, betrothal immediately after the father also speed that the death of the return journey, captivity brought Temujin's life after the rapid turn to war. The lifelines of the supporting characters influence the lifelines of the protagonist, and similarly, the male figures in Temujin's story also influence the trajectory of Temujin's life.

In the Genghis Khan film, the hero cannot be alone, so he needs friends to demonstrate the charms of friendship, and Temujin's friend is Zamuhe. Zamuhe is smart, eloquent, from the Naiwan department, but also well aware of the Mongols internal strife, in the history of the adult Zamuhe is a strong competitor of Temujin, Zamuhe successively with Wang Han and Tayang Khan joint, attack Genghis Khan. Before and after the war, Zamuhe but also told the news to Genghis Khan, Zamuhe has always been ambitious, and even in 1201 in the Erguna River Al Kubra self-appointed "Gur Khan". It is such a person who knew Temujin from childhood and became his anda, which plays an indispensable role in the story of Temujin's film. The film presents a variety of different forms for the bonding of the two. In the Chinese film, Zamuhe is more inclined to the pursuit of interests, which is far away from the theme of the film to promote the dignity of life, and is not portrayed in detail; in the Japanese film, the two men who are evenly matched after the riding and shooting competition have their arms intertwined to imply the bonding of worship; in the Mongolian film, the bonding of the two men is accomplished by exchanging the stone of the male violent thighs of the boy who is playing a game to

foretell the future; and in the Russian film, the two men slit the palms of their hands, and the two men share the blood drops of milk to perform the bond.

Zamuhe was initially a friend of Genghis Khan and a good helper in battle against the enemy. As a like-minded person and later competitor, Zamuhe was the prototype of Temujin, and another direction of Temujin's destiny, another possibility of Temujin's fate. Just as history is less accurate and more detailed, which of the two men, Temujin and Zamuhe, actually initiated the desire to unify Mongolia, in the film the two men are clueless and determined about the future after they become sworn brothers, and they have a common goal of unifying Mongolia. In the Mongolian film "No Right to Die", after rescuing Marco Polo, Temujin and Zamuhe talk to each other and Zamuhe asks Temujin if he hasn't forgotten to unify the steppe, and at this time, Temujin, who has suffered a setback, says that it's too difficult to make a comeback, and it's not easy to live a peaceful life. In the Japanese film "Cangwolf", after the two people worship, Zamuhe took out a map and pointed to say that Mongolia is divided, they want to unify Mongolia to establish a country. Let Zamuhe and Temujin antipathy is the story from the third party changes, the Japanese film Marco Polo thought Temujin is not on earth, and Zamuhe had a marriage vow, in the return of Temujin resolutely chose the Temujin, buried the hatred of the two men; in the process of assisting the Temujin rescue Marco Polo, Zamuhe by the temptation of the spoils of war in vain the two men's brotherhood; in the drama of the Kerai King took the initiative to contact In the film, King Keli takes the initiative to contact Temujin to fight against the Tatars, which makes the relationship between Temujin and Zamuhe to be antagonistic. In the Mongolian film, after rescuing Marco Polo, the shaman declares the will of the Everlasting Heaven that Temujin is the King of Mongolia and Zamuhe is not, pitting the two against each other. The rivalry between the two men on the battlefield begins.

At the end of the competition, Temujin won the victory, and the end of Zamuhe embodied the two men, although both enemies and friends, but always sympathetic and equal Anda. A generation of Genghis Khan in Temujin forgave Zamuhe, "King of Mongolia" in Temujin banished Zamuhe, "no right to die" in Zamuhe by a soldier shot with an arrow, "Cangwolf" in Temujin personally hanged Zamuhe, no matter which ending, are similar to the official history of the record of the Temujin gift of Zamuhe "princely death, that is, death without bloodshed" After all, Temujin thought that Zamuhe was "a man to learn from" and "a man of honour".

Film writers in the storytelling, creative play Anda connotation, "Mongolia King" in the two drop blood and worship, and Zamuhe without bleeding to death, the two have an echo of the relationship, because "shamanism creed, human blood is the soul of the place", due to the soul of the attraction of worship, cherish your soul and do not make the bloodshed; The Cangliao In "Cangwu", the two people's arms meet and worship, and in the end, Temujin himself hanged Zamuhe with his arm, originally intended to be your arm, but you let me fold my wings. Therefore, Zamuhe in Genghis Khan film, he is a kind of helper type of existence, stimulation induced Genghis Khan's fighting spirit, accompanied by Temujin walked through the youth, but in the adult world, the two must compete, must be divided into winners and losers, and from now on, Temujin and Zamuhe embarked on a completely different two roads, the right to chase the road into the king of the loser thieves.

4. NARRATIVE STUDY OF STORY CHARACTERS

In the story of Genghis Khan's growth, Zamuhe was at first Temujin's friend, the two knew each other since childhood and became brothers of opposite sexes, and in Temujin's rescue of Marco Polo and the early grassland battles, Zamuhe was biased in favour of Temujin, either as an aid or as a tip-off, however, in the later period, Zamuhe gradually transformed himself into an enemy, and turned into a powerful enemy who knew each other particularly well in the struggle for the grassland hegemony.

Russian narratologist V. Propp classifies characters in storytelling into seven types, including heroes, helpers, villains, benefactors, purposeful objects, dispatchers, and false heroes. In the Genghis Khan

story, Temujin is a deservedly heroic character, so what type of role does Zamuhe play in it? If we divide the story of Temujin into two parts, the first part is before the election of Temujin as the Khan in 1189, the identity of Zamuhe is between the helper and the benefactor; the second part is before the unification of Mongolia in 1206, at this stage, Zamuhe has already stood on the opposite side of Temujin, and his role is positioned as the bad guy.

On the one hand, the transformation of Zamuhe's role type in the story is based on the epic record, in the historical record, Zamuhe indeed and Temujin once worshiped as brothers of opposite sexes, but in the face of the rise of Temujin, Zamuhe also provoked the Battle of the Thirteen Wings, which was attributed to the Sun Khan to fight against Temujin; on the other hand, it can be studied in terms of the cultural practices. The story of Temujin and Zamuhe embodies the heroic survival mode of the strongest of the Mongols. There is no lack of heroes in the Mongolian steppe; it is only a question of who the heroes are, and the story has not been carried to the end, so it is impossible to make a final judgement. Therefore, in terms of the Mongolian textual narrative and the linear narrative of most films, if we exclude the audience's understanding of the story of Genghis Khan, then it is difficult to make an early judgement on the contest between two such evenly matched opponents. From this point of view, just from the performance of the two men alone, the two men are extremely similar, and their stories are also much entangled. It is only at the end of the development that one is defined as a hero and the other as a loser. Therefore, when confronted with the character of Zamuhe in the film, we might as well regard it as a pair with Genghis Khan.

In the simulation of story structure, there is a kind of simulation called reflection simulation, i.e. the simulated and the simulator are similar to their reflection. This point can also be obtained from the story of Temujin and Zamuhe, if we ignore the two characters, growing up in a slightly different environment and life situation, we can see the two characters. There are a lot of similarities, for example, are from childhood, the heart of the great ambition, and even the goal is to unify the Mongolian race; two people's ability and talent is similar, so in the Mongolian steppe on the support rate of the two people are about the same, growing up in the process of a lot of subordinates and support; two people are almost all the wind and water grow up, towards their own original goal forward. With such a plot, it is very easy to make the audience feel apprehensive and sweaty when the final outcome is unknown, and the audience is secretly expecting the ending to happen. This kind of reflection depiction is much more brilliant compared to the storyline where the face of good or evil is particularly obvious.

In terms of storyline advancement, both Temujin and Zamuhe's lives are always intertwined, and their stories are intertwined with each other, with you in me and me in you. Although the two started from slightly different points, as they grew up, their stories spiralled and intertwined over time, and in the ending of the story, their stories came to an end, completing the intertwining for the last time. This intertwining of fates or storylines is not simply similar or symmetrical, but each has its own complexities, either both are good, both are low, or one is low and one is high. Regardless the fates and stories of the two individuals are tightly intertwined. Knowing one side inevitably leads to inferring the situation of the other. This interwoven contrasting structure makes the centre of the narrative prominent in the narrative, and makes the narrative not monotonous and cumbersome through alternating narratives.

5. CONCLUSION

In conclusion, Zamuhe is Temujin's childhood companion, the spiritual pillar of childhood, as well as a rival and competitive partner in adulthood. Zamuhe is also an important part of the narrative, Zamuhe pushes the story forward in the narrative, and also because of his existence to add new colours to the narrative, whether it is the reflection narrative style or interweaving narrative is the best footnote of their friendship and competition.

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