

Dayu's Water Control, Community Consciousness, and the Function of Film and Television Communication: Research on the Role of Dayu's Film and Television in Building the Consciousness of the Volksgemeinschaft of China

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Abstract: Reflecting heroic legends with a sense of community among the Chinese nation, using the cultivation mechanism of mass media to cultivate and cultivate the soul, and exploring a new path for contemporary film and television to solidify the sense of community among the Chinese nation, this is an inevitable requirement for the characteristics of the theme of Dayu's flood control and the function of media communication. This paper analyzes the community narrative characteristics of the theme of Dayu's flood control myth, the acculturation and cultivation role of film and television media communication and the interactive ritual chain effect, and expounds the role mechanism of Dayu's film and television works in building the awareness of the Chinese Volksgemeinschaft. We film and television workers should establish a full process thinking of film and television communication, attach importance to the community narrative of film and television texts, build a diversified and integrated dissemination of film and television media, and strengthen the agenda setting and identification guidance of film and television acceptance.

Keywords: Dayu's flood control, Volksgemeinschaft awareness, Film and television communication function, Dayu's film and television, Casting a solid path

1. Introduction

Da Yu is recognized as the heroic ancestor of the Chinese nation, and "Yu Dingjiuzhou" is the earliest prototype of the Chinese nation's "Great Unity" ideology. "Da Yu's flood control" is also an important historical memory of the Chinese nation, and the "Da Yu spirit" contained in it has become a symbol and origin of the Chinese national spirit as an ideology. Contemporary film and television works reflect the heroic legends with the awareness of the Chinese Volksgemeinschaft, cultivate the soul with the acculturation training mechanism of the mass media, and explore a new path for contemporary film and television to cast the awareness of the Chinese Volksgemeinschaft, which is the inevitable requirement of the theme characteristics of Dayu's flood control and the media communication function. Therefore, the creation of Dayu's film and television works with the story of Dayu's flood control and historical relics as the performance object, the film and television expression as the means of communication, and the purpose of building a strong sense of the Volksgemeinschaft of China, not only conforms to the value orientation of the Chinese nation, but also meets the needs of cultural construction in the new era.

2. Dayu's Flood Control and the Consciousness of Volksgemeinschaft

The film and television works of Dayu mainly focus on the story of Dayu's flood control, with the story and historical relics of Dayu's flood control as the subject matter. The story of Dayu's flood control reflects the entrepreneurial story of the founding hero of the Chinese nation who overcame natural disasters and created a nation state. The historical memory of Dayu's flood control formed the social collective consciousness. Under the psychological accumulation of the social collective consciousness, the prototype consciousness of the national psychology was formed. Under the national identity of the prototype consciousness, the ancestor worship was generated, and under the long-term cultivation of the ancestor worship, the consciousness of the Volksgemeinschaft was condensed. The

story of the Great Yu, which is now spread all over the country in the form of King Yu's sacrifice and myths and legends, not only reflects the social collective consciousness and psychological prototype consciousness of the Chinese nation, but also reflects the ancestor worship consciousness of the Chinese Volksgemeinschaft.

2.1. Historical Memory and Social Collective Consciousness

Morris put forward the concept of "historical memory" in *On Collective memory*. "People can only learn by themselves or hear and see, or in the commemoration of important festivals, when people gather together to recall the deeds of members who have been separated from the collective for a long time, the shared memory is stimulated." [1-2] In other words, people's historical memory is the Collective memory of the public, which is not only the Collective memory of oral communication, assembly commemoration and festival activities as the main means of communication, but also can rely on ancient books and documents, oral records Places of interest and historic sites and other Collective memory with physical preservation. Oral communication is the most primitive, ancient, and common basic form of communication among humans. The most important aspect of this communication method is to shape a typical textual symbol and unfold events around it. This is particularly evident in the inheritance process of entrepreneurial stories during the period of ethnic origin. The entrepreneurial stories of the period of ethnic origin are constantly strengthened through word of mouth among future generations, gradually evolving into the entrepreneurial stories of some ancient hero. During the dissemination process of these stories, the communicator and audience interact with each other, repeatedly revising the story text, and empathizing with both parties through the sublation of the text. It is also in the transmission process of this repeated influence that symbolic entrepreneurial characters gradually become the ancestor heroes of the nation, and their texts gradually become the ancestor hero narrative of cohesive identity. Entrepreneurship stories and ancestor consciousness eventually form the deep prototype consciousness of Volksgemeinschaft consciousness in the collective historical memory. At the same time, as the content and values of the text have penetrated into people's hearts, cultural activities mainly carried out through sacrificial ceremonies have gradually been promoted, strengthening the impact of the worship of national ancestors' heroes. The Great Yu Flood Control is a pioneering story of the founding hero Great Yu leading his ancestors to overcome disasters. The myth of Great Yu has always been a rich historical memory in the ancient myths of the Chinese nation, and the spirit of Great Yu has always been a national spirit passed down by the Chinese nation. Until today, Great Yu has been worshipped by the Chinese people as a humanistic ancestor. In short, the historical memory of Da Yu is the collective consciousness of the Chinese nation, with national sharing, era survival, and social cohesion.

2.2. Ethnic Origin and Psychological Prototype Consciousness

During the period of Huaxia tribal society, the ancient inhabitants of the Chinese land could be divided into three major groups: Huaxia, Dongyi, and Miaoman. Huaxia Group originated in the Loess Plateau and is distributed in the area of Yangshao culture and Erlitou culture in Henan Province. The ancestor of the Xia people, Yu, the ancestor of the merchants, Qi, and the ancestor of the Zhou people, Hou Ji, also have blood ties with the Chinese tribes. So, Huaxia Group is also an ancient representative of the Chinese nation. Dongyi Group originated in the distribution area of Dawenkou culture and Longshan culture of the present generation in central Anhui, western Shandong and southeast Henan. During the reign of the Five Emperors, Tai Hao, Shao Hao, Hou Yi, and Gao Tao all belonged to this group. Miao barbarians were mainly distributed in Hubei, Hunan and Jiangxi, represented by Daxi culture and Qujialing culture. The three major groups have been constantly in contact, forming the unified pattern of early China under the catalysis of blood ties and war mergers. Through the Battle of Zhuolu with Dongyi Group, Yao, Shun and Yu conquered Miao barbarians in three generations, and Dayu controlled the flood to establish the material and institutional foundation of the country. Eventually, Xia Qi established the national country "Xia", and at the same time, created a highly integrated national culture of the three groups - Huaxia civilization. The Chinese civilization is the national culture created by the first nation state in the development history of the Chinese Volksgemeinschaft. It has become the symbol of the origin of the Chinese nation and the beginning of the consciousness of the Chinese Volksgemeinschaft. The concept of "Chinese nation" originated from the Xia Dynasty, founded by the son of Dayu Qi. The reason for this is that since the Xia Dynasty, the countries on the land of China have been structurally a diverse and integrated composite system of government. [3] In the national structure of the Xia Dynasty, there were both the "kingdom of the kingdom" and the feudal states that were enfeoffed, both of which were dominated by the Xia King.

This composite political system combining royal power and enfeoffment established a diverse and integrated dynasty pattern. The Xia Dynasty was a unified political system formed by the integration of many tribes, which reflected its diversity; And because the political power is unified, it reflects its unity. This pluralistic and integrated structure of the Chinese Volksgemeinschaft gradually constructs the prototype consciousness of the Chinese Volksgemeinschaft. Jung believed that "prototypes are the corresponding balance and compensation factors that humans encounter when encountering problems in reality. As they are the sediment of human survival struggles and environmental adaptation experiences over thousands of years, whenever encountering a similar situation in life, they will awaken the storage accumulated by these prototypes, People, objects, or legends that can be passed down as prototypes have been continuously spread since their inception, exerting a profound impact on the continuation of the nation and even becoming cultural carriers of the national spirit. So far, the Great Yu is still worshipped by the public, the spirit of the Great Yu is still advocated and carried forward, and the Yu Mausoleum (the cultural relics of Yu) is also a symbol of the awareness of the Chinese Volksgemeinschaft. These psychological archetypal narratives all show that the myth and legend of Dayu, which tells the story, spirit and culture of Dayu, is the archetypal consciousness that has existed since the origin of the Volksgemeinschaft of China.

2.3. The Sacrifice of King Yu and the Consciousness of Ancestor Worship

The most typical sacrificial event for King Yu is the King Yu Temple Fair. In Tushan, Bengbu, the Yu Wang Palace is a sacrificial building commemorating the achievements of the Great Yu in flood control. Every year on March 28th of the lunar calendar, the people near Tushan hold the Yu King Temple Fair to worship the Great Yu and the Tushan family. Yuwang Temple Fair is also the largest and oldest Folk religion activity in the Huaihe River basin. In addition to Anhui, the worship of King Yu in Henan, Hubei, Sichuan, Zhejiang and other places also has a long historical tradition. Legend has it that the Great Yu was born in Sichuan, so there are Yu caves in Beichuan; Due to his death in Zhejiang, Shaoxing now has the Yu Mausoleum. Therefore, a sacrificial ceremony for the birthday of the Great Yu was held in Wenchuan, Sichuan, and a sacrificial ceremony for the Great Yu Mausoleum was held in Shaoxing, Zhejiang. Sacrifice in the two places has risen to the level of national Intangible cultural heritage, and has been included in the national intangible cultural heritage protection list. This kind of sacrificial ceremony is a folk activity that directly reflects the worship consciousness of King Yu.

In addition, there are also "Yu deeds" that indirectly reflect the worship consciousness of Yu Wang. From a geographical distribution perspective, these "Yu traces", as historical relics and relics, are scattered throughout the north and south of the Yangtze River. Sacrificial activities organized by various regions based on the "Yu Ji". For half his life, the Great Yu controlled the floods. There were buildings built by local people to worship the Great Yu, such as Longmen and Songshan on the Yellow River, Tushan and Tongbai Mountains on the Huai River, Dongping on the Wen River, and even Hengshan in Hunan Province, to pray for blessings and good luck. Among them, the Longmen Yu Temple in Shanxi is probably the earliest, built in the second year of Guanghe, Emperor Ling of Han (AD 179), which shows the long history of the worship of Dayu. During the Tang and Song dynasties, the sacrificial ceremony of King Yu was elevated to a national level. Gu Jiegang once said, "Between the Warring States, Qin and Han Dynasties, there were two great idols. The race's idol was the Yellow Emperor, and the territory's idol was Yu. This is why China is China, and this is why Chinese people are Chinese." [4-5]

Ancestor worship refers to a special cultural activity in which people respect, worship, and worship their ancestors, honor their merits, and pray for their blessings, in order to carry forward the cause created by their ancestors. The development of the Chinese nation for five thousand years has gradually formed a natural and unified value identity through repeated exchanges and blending. This identity has been continuously enriched and developed over time, affecting the ideological concepts and behavioral patterns of generations of Chinese people. Value identification has a "foundational" nature in the vertical direction, manifested in the historical memory of the nation passed down from generation to generation based on objective reality, which is also the bond of cultural connections within the nation; Horizontally, it has "applicability", manifested in the psychological prototype of the same ancestor, root, and morality required for ethnic communication and integration. However, value identification requires the use of external symbols to objectify and strengthen value identification in symbolic worship rituals. External symbols can be objectified as totemic animals and plants, or as heroic figures with ancestral origins. In the worship of totems and ancestors, the value identification with the role of bacon in casting souls will be transformed into the community consciousness of the nation, forming national cohesion. The worship of Dayu's ancestor contains national Cultural identity. In the process of national

development, the deeds of Da Yu leading the Huaxia ethnic group to overcome floods have become an important object of worship for the founding fathers of the Chinese nation. The shared values of "unity of family and country", "hard work", "unity and unity" conveyed by relevant historical allusions have also become a typical representative of the consistent values and spiritual pursuit of the Chinese nation. In short, the ancestral worship consciousness characterized by the sacrifice of King Yu not only reflects the national group's nostalgia for the heroic ancestors and the value recognition of their qualities, but also reflects the recognition value of using national culture to cultivate the soul and construct social order.

Since the myth story of Dayu has the role of casting the awareness of the Volksgemeinschaft of China, we should attach great importance to the production of Dayu's film and television works, develop Dayu's film and television derivatives and carry out diversified digital communication, and strive to occupy a certain share in the main theme film and television market. However, apart from the animated film "Dayu Control the Flood", it is currently difficult for us to see commercially valuable works of Dayu's films and television. How can we reverse the current situation of the inadequacy of Dayu's film and television works, and then improve the effectiveness of the film and television media in building a strong sense of the Volksgemeinschaft with the help of Dayu's film and television works?

3. The Consciousness of Volksgemeinschaft and the Function of Film and Television Communication

The function and process of film and television communication are inseparable and interdependent. We must think about the creation and dissemination of Dayu's film and television works based on the process of film and television communication, attach importance to the community narrative of film and television texts, strengthen the cultivation of film and television media, enhance the interactive ritual chain effect of film and television reception, grasp the media mechanism that plays the role of film and television communication, and finally realize the film and television communication function of building a strong sense of the Chinese Volksgemeinschaft.

3.1. The Community Narrative of Film and Television Texts

The "Community Aesthetics" of Chinese cinema was proposed by Rao Shuguang. The theory of "Community Aesthetics" is based on the "current historical context and global positioning of Chinese cinema" [6]. Through various stages of film production, the interaction channels between creators, disseminators, and audiences are opened up, and the multi-level wisdom of each stage is condensed, transforming film art from "I say you listen" to "you come and I go", Promote the significant progress of Chinese cinema from art to industry. This theory places special emphasis on the creation and production of films, which should break through the single dimensional aesthetic recognition of "author beauty" and "acceptance beauty". Instead, it aims to "construct effective dialogue channels, dialogue methods, and dialogue spaces, form empathy and resonance, form positive interactions, and ultimately establish a" common aesthetic ". The success of film and television works depends on whether the audience can have empathy, whether the narrative of Volksgemeinschaft consciousness can be found, and then establish a reform and development model of condensing public community consciousness with film and television works. The community aesthetic characteristics of the film and television texts lie in the narrative of the Volksgemeinschaft, telling the story of unity to safeguard national unity, and presenting historical or life images that reflect the Centripetal force and cohesion of the nation. For example, The Legend of Heroes Returning to the East tells the story of the national migration of the Mongols Torghut Khan King Ubashi Khan who led the tribe to return to their homeland. In order to maintain tribal unity, King Ubashi Khan finally returned to the Qing Dynasty, which represented the Chinese Volksgemeinschaft at that time, and became a classic representative of Mongols's national heroes who maintained national unity. The story of the hero returning to the east has also become a successful case of highlighting community narrative in film and television texts. As a major historical event of the Chinese nation, the series of stories of Dayu, consisting of many small stories such as splitting the mountain to guide the Huaihe River, Yu marrying Tushan, Yu conquering the Three Miao, Yu meeting the princes, and Yu fixing Jiuzhou, implied the main line of historical development of Dayu's hard struggle, pioneering and innovation, maintaining unity, and seeking unity for the Chinese tribal community, and had the aesthetic characteristics of community narrative. Therefore, with the historical memory of Dayu's flood control as the narrative content of the film and television text, and the awareness of ancestor worship as the social psychological prototype of the audience, the production of Dayu's film and television works will certainly give play to the communication function of the film

and television media to foster soul and cohesion, and build the awareness of the Volksgemeinschaft of China.

3.2. The role of cultural cultivation in film and television media

The cultivation theory is also called "Cultivation theory" and "cultivation theory". The cultivation theory points out that for a large number of viewers who watch television, television actually dominates and contains other information, concepts, and consciousness. All behaviors that come into contact with these same information will have an effect on people's ideas, which is what Gerbner calls the cultivation effect, or the role it plays in shaping a common worldview, common roles, and common values. [7-8] In other words, the text displayed by the Mass communication will have a subjective tendency, and use its implied "symbolic reality" to influence the "subjective reality" of the audience. This kind of influence of Mass communication on the audience is a long process of cultivation, which subtly changes the attitude of people to understand the world and integrate into society. The film and television media communication function described in it helps us to explore the cultivation mechanism of Volksgemeinschaft awareness. The portrayal and construction of film and television media is a "symbolic reality". When film and television audiences find that the "symbolic reality" depicted by film and television media (community narrative) is almost the same as the "subjective reality" (community consciousness) in their minds, they will identify with this "symbolic reality" (community narrative). When the film and television media provide the film and television audience with this recognized "symbolic reality" (community narrative) for a long time, the Volksgemeinschaft consciousness contained in it will also be accepted, enter the consciousness level of the audience, and become the recognized Volksgemeinschaft consciousness. This process is the process in which the Volksgemeinschaft consciousness plays the role of acculturation and cultivation through film and television media. Based on this role of the mass media, we must attach great importance to the cultivation of the awareness of the Chinese Volksgemeinschaft, take the road of diversified film and television communication, and let Dayu's film and television works with the characteristics of community aesthetic narrative move to multiple platforms. Timely release of Dayu's film and television works on new media platforms, achieving full coverage through short video dissemination; Widely spread on Old media such as television and film, and firmly stick to the main ideological position through film and television communication; Mass advertising on internet video websites to achieve mainstream image penetration through online dissemination; Actively push on mini programs to achieve a breakthrough in community narrative through digital dissemination. In short, we should base ourselves on the acculturation and cultivation of film and television media, increase the production of Dayu's films and television, enrich the types of Dayu's films and television works, expand the content coverage of the network platform, and build the awareness of the Volksgemeinschaft with Dayu's films and television works.

3.3. The Interactive Ritual Chain Effect of Film and Television Reception

The interactive ritual chain is an effective connection between people and society. This theory originated from Durkheim's explanation of ritual when he explained how religion came into being: "Rituals are rules of conduct produced in groups, and these rules stipulate how a person should express himself in front of those sacred objects." [9] He gave a Secularization understanding of ritual activities, and then explained the ritual of "expressing oneself" as the formation process of personal social image. For a group oriented society, the integration of ritual activities can create empathy among groups, which will be presented in symbolic imagery, leading to mutual identification in personal thoughts, culture, and moral standards, leading to psychological identification and collective strength. With the innovation and development of interactive media technology, Randall Collins further improved the relevant theoretical framework of this theory. He pointed out that "two or more people's bodies are present together, setting boundaries for outsiders, people's attention is focused on common activities or objects, and people share common emotions and emotional experiences." [10] The four elements interact with each other, forming an effective cycle of "ritual → symbol → emotion → symbol". As an important feature of internet technology, breaking through spatial barriers and achieving effective and real-time communication across regions is the biggest innovation in the objective premise of physical presence in the interactive ritual chain. Although the members of the cluster organization using new media as a link platform are thousands of miles apart, there are common information concerns within the cluster, and their attitudes and emotions are shared internally. They share the same value symbols and can even generate social mobilization effects. This interactive ritual requires shaping a symbolic representation of common identity, and film and television works can take on the role of this symbolic

representation. This is because the time span of film and television works is relatively long, and it is easy to form a complete interactive ceremony, which can basically ensure the cultivation of interactive ceremony clusters. Moreover, the interactive ceremony chain of film and television works will also extend the interactive effect with the development of derivative products such as film and television reviews and cultural and creative products, widely spreading the mainstream values promoted by the works, and expanding the scope of cluster influence. For example, the TV drama 'The Bottom Line' aired on September 19, 2022 and ended on October 29. As of November 22, 2022, major platforms have had 1 billion effective views. Read 3.5 billion Weibo themed topics, discuss 9.52 million articles, and have accumulated 15.7 billion views. In this ritual interaction activity, the film and television text is the symbolic representation of "rule of law", and the audience also accepted the "rule of law" community consciousness when discussing the interactive ceremony of the film. If we make the story of Dayu into film and television works, especially into commercial blockbusters with cultural commonality, and design and extend the interactive ritual chain of Dayu's film and television works, then we can use the interactive ritual chain effect to expand the communication power of Dayu's film and television works, foster soul in the audience's interactive ceremony, and achieve the effect of casting the awareness of the Chinese Volksgemeinschaft.

4. Use Dayu's film and television to cast a strong sense of the path of the Chinese Volksgemeinschaft

The myth of the Great Yu's flood control has the theme characteristics of community narrative, and film and television media have the cultivation and interactive ritual chain effect. On the path of building a strong sense of the Volksgemeinschaft of China, our Dayu film and television works should establish the thinking of the whole process of film and television communication, attach importance to the community narrative of film and television texts, build diversified integrated communication of film and television media, and strengthen the agenda setting and identity guidance of film and television acceptance.

One is to write stories about national entrepreneurship and shape the image of the commoner Dayu. The theory of "summoning structure" points out that "literary works always contain certain 'gaps', which constitute the basic structure of the text or the basic structure of the aesthetic object, that is, the summoning structure 'of the text - summoning readers to fill gaps, connect gaps, and establish a new perspective.'" [11] The corresponding concept is also "horizon of expectation": When readers begin to come into contact with a work, their existing reading and life experiences will form a thinking direction or a pre existing structure, affecting readers' predictions and expectations of the presentation, meaning, structure, and other elements of the work. [12] Both tell us that we must prioritize the audience's aesthetic feelings in our creation, taking into account the viewing needs and aesthetic acceptance abilities of the target audience, and it is necessary to break through the audience's original aesthetic expectations, so that the audience can emotionally break through the narrative text and obtain new emotional and aesthetic experiences. The myth of the Great Yu is widely known, and the image of the Great Yu was basically established during the dissemination process. There are many imaginative spaces in the text of the Dayu myth, and the summoning structure is obvious; The psychological prototypes of the Dayu myth, which are widely circulated in various regions, are similar and can meet the expectations and perspectives of audiences in different regions. Therefore, it is not difficult to create Dayu's film and television works with the story of Dayu's flood control as the theme and in line with the audience's aesthetic perception. It is the fundamental requirement for film and television workers to adhere to the narrative principle of Volksgemeinschaft to shape the image of Dayu's ancestor and write the history of Dayu's national entrepreneurship.

In terms of the calling structure of the text, we should pay attention to the ethereal characteristics of the ancient narrative of the myth of Dayu's flood control, highlight the community narrative elements of Yuding Jiuzhou, adapt the creation, and tell the formation process of the Volksgemeinschaft consciousness. The life experience of Dayu can be briefly summarized as three stages: "the son of a criminal minister - the hero of water control - the co ruler of the world". Among these three stages, the first two have the highest level of recognition, and the process from successful water control to the promotion of Yu as the leader of Jiuzhou is rarely mentioned. It is precisely this stage of "co ownership" that has the most obvious narrative characteristics of the community, and it is also an innovative topic for the film and television industry. Among them, the stories of Yu Dingjiuzhou, Yu Zhujiuding and other great Yu stories reflect the early structure of the Chinese Volksgemeinschaft, and the freshness brought by the perspective of attention after the completion of the universe constructs the "calling structure" of ancient narrative, which resonates with the audience. If the film and television

workers can skillfully construct the calling structure, tell the heroic deeds of the nation's ancestors on the basis of the original narrative tradition of myths and legends, convey the historical legend of national unity, and make the audience realize the pioneering value of Dayu's building a strong sense of the Volksgemeinschaft through their exchanges with the works. In terms of characterization, we should follow the public cognition in Folk religion, highlight cultural elements such as "bamboo hat" and "coir raincoat" that reflect the ancient myth period, adapt them with modern aesthetics, and design a bright and beautiful image of Dayu. The existing film and television works of Dayu, such as the feature film Dayu Harnessing the Flood (2019) and the animated film Biography of the God of Yu (2020), are very romantic, but they have weakened the hard work of the Chinese ancestors, unable to let the audience realize the value of cohesion of the Volksgemeinschaft consciousness, which is not conducive to building the awareness of the Volksgemeinschaft of China. We should reduce divinity, strengthen human nature, break through the perspective of expectations, and use vivid community narratives to illustrate that the great power of fighting against heaven and earth comes from the unity of the river workers and feudal lords; Intelligence and strategy come from previous experience and collective research. Taking Dayu as a member of the flood control army and shaping the image of a civilian Dayu is not only a respect for history, but also easier to make the audience sympathetic and sympathetic, which is conducive to cultivating the feelings of the Volksgemeinschaft.

The second is the alternating promotion of new and old media, achieving diversified and integrated dissemination. In the current era of all media, Old media and new media go hand in hand and complement each other in the field of media communication. Old media has limited communication scope and insufficient user thinking, but it has strong credibility and wide information coverage; New media focuses on user orientation, has affinity, and rich channels, but the authenticity of the text is difficult to distinguish. In addition, China's vast territory, cultural, geographical, and ethnic differences have exacerbated the complexity of the public opinion environment, leading to information attenuation and "cultural discounts" in mainstream communication in cultural exchanges. Therefore, if we want to use film and television media to cast the public's awareness of Volksgemeinschaft, film and television workers should grasp the two "sharp edges" of Old media and new media at the same time, develop strengths and circumvent weaknesses, alternately promote film and television communication, and achieve diversified integrated communication. Old media should cooperate with ideological propaganda, take the lead in the direction of public opinion, and control the dominant power of communication; Expand communication channels through new media, promote film and television works online, and expand and strengthen derivative industries. Based on the acculturation training effect of film and television media, we should further develop communication symbols, such as audiobooks, H5, etc., to build the awareness of the Chinese Volksgemeinschaft of film and television audiences in the immersive experience. Dayu's film and television works have regional cultural diversity due to the diversity of themes, and audiences will have different understandings due to cultural diversity. Old media should grasp the correctness of the guidance of public opinion propaganda, highlight the community narrative theme of Dayu's flood control "river and sea safety, Jiuzhou stability", and guide public opinion towards the direction of strengthening national Cultural identity and promoting the formation of national community consciousness. New media should base on the comprehensive characteristics of film and television art, focus on works, develop digital cultural and creative products such as digital music and online games, meet the cultural consumption needs of different audiences, use new and old media to build a virtual world film and television communication matrix, and build a diversified communication platform that firmly casts the awareness of the Chinese Volksgemeinschaft.

The third is to build a media interaction platform and lead the direction of national identity. The connection between the dissemination of content on new media platforms and the real world is gradually strengthening. Panoramic new media makes it possible for any theme to be presented from multiple perspectives, which makes it possible for the audience to experience a real presence without physically leaving the scene. Panoramic new media sublimates the interactive ritual effect between film and television audiences and works through virtual interaction in a common field. Regarding the virtual interaction of new media platforms, film and television workers should attach importance to building media interaction platforms, setting up discussions on ethnic empathy topics, recommending popular topics, achieving emotional sharing, and expanding the interactive scope of their works. On the basis of the main topic of "Dayu Flood Control", we should also play the role of Opinion leader as a link to let them understand the cultural essence behind the topic. Opinion leader "can be people who have the right to speak in a certain region, experts and scholars in a certain field, or even ordinary people." [13] The creators can also interpret the interactive creativity of works, explain the ideological attributes of adaptation creation, and present the consciousness of the Chinese Volksgemeinschaft with digital technologies such as virtual panorama, animation modeling effect, etc, to help the audience deeply

understand the horizontal universality of the digital dissemination of the Dayu spirit. Film critics can interpret the artistic features of Dayu's film and television works, guide the audience to understand the theme of the works more in line with the audience's psychological needs, and elaborate the historical memory of the consciousness of the Chinese Volksgemeinschaft. Film and television education scholars can interpret the text of Dayu's film and television works, explore the budding process of Chinese national community consciousness contained behind Dayu's film and television works, and elaborate on the psychological prototype value of Chinese national community consciousness. We should make good use of the public opinion guidance role of Opinion leader, run through the topic of the history of the Chinese nation's disaster resistance vertically, and awaken the audience's resonance for the national spirit of the Chinese nation's unity and struggle and self-improvement in the interactive ceremony process; Based on the topic of "flood disaster" horizontally, we will establish a topic ceremony for cultural comparison between East and West, guide the audience to discover the consciousness and characteristics of the Chinese nation in cultural comparison, and awaken the audience's national pride and cultural confidence in the interactive ceremony. In short, build a media interaction platform, give play to the agenda setting role of Opinion leader, guide the audience's national identity orientation by setting topics, and improve the "voice" of the whole people to build the awareness of the Chinese Volksgemeinschaft with the help of the influence and authority of Opinion leader.

Building a strong sense of the Chinese Volksgemeinschaft is not only the main line of national work, but also the historical mission that film and television workers must shoulder. We film and television workers should choose the myth of the Great Yu's flood control with community consciousness prototype content as the film and television theme, so that the film and television text highlights the community narrative and tells the legendary stories of the founding heroes of the Chinese nation well; Make full use of the effect of mass media agenda setting, acculturation training function and interaction ritual chain, organize official Opinion leader to lead the film and television topics of media communication, and consciously guide the public opinion guidance in media communication interaction. Only in this way can we tell the story of China well and spread the voice of China.

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