

# A Study on the Classical Narration of the Growth Theme of Chinese Red Films

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**Abstract:** Among the new Chinese films, hero growth film is a kind of film type with high sociological historical value and artistic value. These films make full use of the "power of example" and prove that "the rationality and effectiveness of ideology can only be realistic and inspiring in individual choice and experience". Only the growing revolutionaries can be imitated. A certain stage of growth may be the ideological state of the audience in reality, and the end of growth is the goal of the audience. Therefore, new Chinese films try hard to use "film" to describe the common path of how young people grow into proletarian revolutionary heroes under the leadership of the party. Among them, the most classic works are song of youth directed by Cui Wei and Chen Huaiai and Red Detachment of women directed by Xie Jin.

**Keywords:** Xie Jin; "Red Detachment of women"; Growth Theme contemporary Chinese film

**Tob Regul Sci.™ 2022; 8(1): 423-439**

**DOI: [doi.org/10.18001/TRS.8.1.38](https://doi.org/10.18001/TRS.8.1.38)**

## Introduction

Xie Jin began his career as a film director in the late 1940s. In the early 1950s, he began to direct films independently, from women's basketball team No. 5 in the 1950s (1957) to the Red Detachment of women in the 1960s (1961), from Furong Town in the 1980s (1986) to the Opium war in the 1990s (1997), and even Chunmiao (1975) shot in the special period of the 1970s. Xie Jin's films have become the landmark works and classic texts of new Chinese films in different periods, which has attracted extensive attention. From 1950 to 1960, it was consistent with the optimistic and bright atmosphere of the whole era. At this stage, the characters of Xie Jin's films are warm and simple, the narrative style is light and smooth, the audio-visual modeling is bright, and has a certain romantic mood. Important works include women's basketball team No. 5, Red Detachment of women, big Li, Xiao Li and Lao Li (1962), Stage Sisters (1965), etc. among them, women's basketball team No. 5 (also screenwriter) is his famous work, and Red Detachment of women is his landmark work in this period and a classic narration of the theme of growth in New

Chinese films.

The red women's army takes the life of the Red Army women's army company on Hainan Island during the second domestic revolution as the theme, and shows the growth experience of this women's armed force through the process of a female slave growing into a revolutionary soldier. Wu Qionghua, a female slave of nanbatian, the landlord of Yelin stronghold, could not bear the oppression. She resisted and fled many times, but could not escape from the tiger. Hong Changqing, a party representative of the red women's army dressed as an overseas Chinese businessman, rescued her. Under his guidance, Wu Qionghua joined the red women's army with Hong Lian, a widow who was unwilling to be a victim of feudal ethics. During the first reconnaissance mission, Wu Qionghua met his enemy Nan batian on the way. He couldn't restrain his hatred. He shot and wounded him. He violated discipline and was punished. Inspired and taught by Hong Changqing, she gradually improved her "class consciousness", overcame the thought of "personal revenge" and grew into a qualified "revolutionary soldier". After Hong Changqing's sacrifice, Qionghua succeeded the party representative of the women's army company and led the women's army company to continue fighting.

It is surprisingly consistent with the ideological strategy of another classic "revolutionary text" the song of youth. In the Red Detachment of women, Xie Jin made the weak (Qionghua) complete the shaping of "survival maturity hero naming" through the classic father authority (Hong Changqing) "rescue (get rid of the crisis) - Guide (help grow up) - exit (sacrifice)", Thus, it provides a classic model of "the subject withstands the test, gets out of the dilemma and obtains the name" for the revolutionary ideology. The story of "from female slaves to heroines" solves the alienation between the individual and the whole history in a dramatic way, and completes the ideological shaping of the picture of life. With the fate of Wu Qionghua, the film describes how the individual (son) enters the discourse theme of "revolutionary family" (symbolic world) from the drift state (imaginary world) through the guidance of authority (father). Through the images of the film, he seeks or constructs a film world for the audience to fill the cracks and gaps between the individual and society, the imaginary world and the symbolic world, So as to provide a way to save people suffering.

### **I. Political melodrama of hero growth**

This story about the growth of heroes has always been a metaphorical prototype shared in human narration. Many researchers have summed up the characteristics of this prototype: first, the birth of heroes is sacred and mysterious, and they pay great attention to the confirmation of the identity or descent of the protagonist. When they are born, they are sacred because of their parents' generation or their own laborer or oppressed identity. Second, after the birth of heroes, In the process of its growth, it must experience all kinds of strange and unbearable disasters and tests. Through this maturity, life has obtained a new replacement, from the natural individual life existence to the human socialized life existence. The success and thoroughness of the transformation is directly proportional to the depth and difficulty of the test and training. The test

is often carried out in two times. In the first suffering, the conflict exists between the family represented by the hero and the hostile family, while in the second suffering, the conflict mainly exists between the hero and the belief he is about to belong to. The Red Detachment of women also embodies the narrative characteristics of this hero's growth prototype. Qionghua's growth process was incorporated into a standard "three-step" plot mode - the first step, she was born in poverty and suffered a great hatred. When she avenged herself for herself, she also brought the collective meaning of eliminating harm for the people. Therefore, her personal goals and interests are first and foremost connected with the goals and interests of the revolution. In other words, she has the foundation to be a hero; Second, although Qionghua subjectively has strong revolutionary requirements, she can only empty her anger of resistance because she can't find a correct way out; Since Hong Changqing, a communist, helped her join the revolutionary team; However, due to the ideological limitations of spontaneous revolutionaries, it is still difficult for her to improve the consciousness of proletarian collectivism; The third step, after experiencing the mistake of violating discipline, Qionghua, with the help of Hong Changqing's education, constantly transformed the narrow and selfish habits of farmers, gradually accepted ideals, beliefs and discipline, joined the Communist Party of China on the line of fire and died in Hong Changqing. Later, he became the successor of the "proletarian vanguard soldier".

When talking about Xie Jin's films, American scholar Nick Brown called these films "political melodramas". The significance of this concept is that it can inspire us to discover the secret of Xie Jin's films how to replace political theme with moral theme and historical tragedy with narrative drama. When discussing melodramas, some western scholars have pointed out that moralization (good and evil), familialization (love, family affection) and purposefulness (good and evil are rewarded) are all important characteristics of melodramas. Xie Jin's films are not melodramas in the general sense, but, like many popular narrative texts in Chinese history, put the life and death of individuals, the joys and sorrows of families, and the conflict between "good people" and "bad people" into the historical political background. Personal fate has become a symptom of the wind and rain of the times, "Political melodrama" overlaps public space and private space, and then completes the replacement from tragedy to drama through the suture mode of melodrama. The "good" Hong Changqing and the "bad" Nan batian themselves become the most vivid comparison of the political theme of class struggle, and Qionghua's life choice and belief choice have not only political support, but also moral support, which has a softer but more penetrating "educational role" for the audience.

**Table 1 Viewing choices of red films at different ages**

average	standard deviation	Most important times	Ranking of the most important times
23.87	0.54	1206	2
41.92	0.57	1034	4
44.00	0.61	1323	1
33.96	0.61	960	5
34.13	0.63	1168	3

It constitutes the basic narrative strategy, and thus determines the historical representation of the revolutionary family. Every child of the proletariat or the working masses, their family or the oppression they are subjected to is the driving force of their revolution, and their hatred for the enemy is the premise for them to enter the revolutionary ranks. However, this spontaneous and simple proletarian consciousness is not enough. Only in the big revolutionary family and under the education of the party can an individual become a hero. Many films describe the "revolutionary team" as a "revolutionary family" warmer than the "blood family". For example, in the song of youth, Lin Daojing's family is only a symbol of bondage and feudal significance in the film. Even the comfortable family provided by Yu Yongze still has a kind of room atmosphere. When she fled her small family, she felt no loneliness at all. Because she entered the revolutionary family, someone in the big family would lend her a helping hand at any time to help her overcome the difficulties she faced, and gave her the most important things: Revolutionary faith and revolutionary ideal. And make her a "hero subject". In Zhang GA, the little soldier and the later shining red star, we never seem to realize that they are orphans, and they never seem to have a lonely and helpless psychology like an orphan. On the contrary, the loss of parents or families can only make them stronger. Similarly, in mother and bitter cauliflower, the old woman who lost her son won't have much pain. Because in the collective big family, paying too much attention to personal pain inevitably means indifference and distrust of many revolutionary soldiers around us, such as pro children. Therefore, with the help of other family members, this pain will soon turn into hatred for the enemy and then into the power of struggle. In the later red light, the grandparents and grandchildren were not "a family" at all. "My cousins" are all comrades, not "relatives".

**Table 2 Overall views of different age groups on the actual feelings of red film expectations**

average	standard deviation	Most important times	Ranking of the most important times
3.73	0.53	897	1
3.55	0.55	544	4
3.18	0.74	380	5
3.73	0.60	639	3
3.92	0.63	854	2

The Red Detachment of women actually adopts the same narrative strategy. At the beginning of the film Wu Qionghua was rescued from Nanbatian's imprisonment by Hong Changqing. When Hong Changqing asked her "where is home", she replied sadly and angrily: "I have no home"! Her whole family was persecuted and killed by Nanbatian, so the rebel without "small home" began to embark on the heroic growth path of entering the "big revolutionary family". The "red women's army" became her "home". The film ends. Although the film almost avoided the description of the relationship between husband and wife, Hong Lian, a soldier of the women's army, produced a small "women's army" at the same time as Hong Changqing's sacrifice, suggesting that there are successors in the big revolutionary family and handed down from generation to generation. This narrative of "home" has become the greatest temptation and attraction of the revolution to all lonely individuals. The "big revolutionary family" has become the ark of saving personal destiny.

Xie Jin's films are almost all films that convey musical culture. This sense of music comes from stitching, from the narrative strategy of "home" adopted by Xie Jin. In Xie Jin's films, "home" is not only a narrative Utopia, but also a political Utopia and historical Utopia. "Revolutionary family" not only solved the problem of political path, but also solved the crisis of personal happiness in Xie Jin's films. Even after the new era, this "home" strategy still plays a role. But in the previous period, we used the revolution to save homeless individuals. In the later stage, the "warm home" was used to treat the heroes who suffered trauma in the "revolutionary everyone". The strategy of "home" made the ideology of Xie Jin's films have a kind of human warmth.

## II. The virtual and real structure of Oedipus stories

Gender relationship is the eternal theme of literary works, and the expression of love in film art is a particularly appealing content. But in the long - History of new Chinese films, the performance of gender relations in films is full of ideological restrictions. In Chinese films from 1950 to 1970, - generally speaking, desire and the expression of desire are absolutely excluded, and the expression of love must also be included in the political system of "class". There has never been any love and love expression beyond class, just as Lu Xun's famous saying, which is often quoted as a classic: Jiao Da will not fall in love with sister Lin. Therefore, if Hollywood melodramas usually convey their values through gender relations and gender rewards for heroes and beauties, then the Red Detachment of women completed the combination of gender rewards and hero growth with an "Oedipus story" under the background of avoiding all "personal feelings" at that time.

**Table3 Overall gap perception of red film expectations in different age groups**

average	standard deviation	Most important times	Ranking of the most important times
0.140.53		5	1
0.370.61		2	4
0.820.95		1	5
0.240.62		3	3
0.200.62		4	2

From the perspective of the theme of "turning over", as far as the oppressed are concerned, women's Liberation and class liberation have the same goal. Women suffer the most because they are the most stressed. Therefore, to highlight the political theme of class liberation and compare the dual nature of new and old society, the most representative and typical value is women's turning over experience. In the Red Detachment of women, gender discourse is inevitably incorporated into the grand discourse of revolutionary politics. Women represent the victims of oppression. Men play a revolutionary role. Wu Qionghua in the Red Detachment of women undertakes not only the function of being saved by the revolution, but also the function of being saved by "men" like Cinderella's story. Women have a more detailed experience of pain and happiness. They were at the bottom of China's feudal society for thousands of years. The praise for their happiness and liberation undoubtedly proved the superiority of the proletarian concept. It is through this narrative of "man and ghost" transformation that the old society trampled on women's life. It praises the rebirth of women's life caused by the revolution.

Xie Jin adopted the way of shunxu to complete the suture structure of "balance loss balance - non-equilibrium recovery balance". The stitching structure consists of two basic paragraphs, first a tragic paragraph, and then a serious paragraph. In the Red Detachment of women, Hong Changqing made Qionghua escape from the sea of suffering and become a "revolutionary soldier". Here, men become the symbol of revolutionary authority, and women become the object of rescue and naming. Finally, women facing crisis (from narrative balance to imbalance) get through difficulties (from narrative imbalance to balance) under the guidance of revolutionary men. Thus, the viewers get a sociological experience of loving father. This Oedipus story leads the characters from private space to public space, and makes individuals get a position in public space (revolutionary family). The film completely shows Qionghua from a spontaneous slave rebel, just as Lin Daojing from a petty bourgeois intellectual to a collective in the song of youth. Finally, they all grow into collectivists and communists. This narrative prototype makes Qionghua's road "have an inevitability of no choice. At the same time, it provides viewers with an ideological identity mechanism and a demonstrative sense of reality, so as to make the film's ideology occupy the viewers in the way of truth and educate them imperceptibly".

In the "heterosexual" relationship between Hong Changqing and Qionghua, because it

metaphors the relationship between the party and the people, love is not allowed between the representatives or avatars of the party and the representatives or avatars of the people Everything the party and its representatives or avatars do for the people is absolutely selfless. If there is love between the two sides, it will undoubtedly be mixed with personal selfishness. At the same time, the party and its avatars save a group. Love may also hinder the same avatar of the party from saving others. Therefore, the Red Detachment of women consciously "weakens" the meaning of love. There are important changes in the film compared with the original script, and the love play between Qionghua and Hong Changqing is deleted. During the harvest celebration in the coconut forest, there was a play in which Qionghua expressed her love to evergreen. After shooting, it was cut off. After evergreen died, Qionghua originally saw Evergreen's diary showing her love in the relics. The film was changed to an application for approving Qionghua's membership in the party. It took more than two years to write the script from 1958 to early 1960 There is a new political movement. This change in the film may be the result of the ongoing criticism of bourgeois human sexuality in the literary and artistic circles at that time. Similarly, Cui Wei, the director of the song of youth, also talked about the relationship between Lu Jiachuan and Lin Daojing. In the novel, it is written that they are secretly or locally admiring each other and venting some unhealthy emotions This is detrimental to Jiachuan and greatly weakens the image of a Communist Party member Based on the above understanding, we cut off the entanglement between them described in the novel. Kang Tai, Lu Jiachuan's actor, also believes that it is particularly gratifying that the literary script has abandoned some useless things in the original novel, such as the removal of the love relationship between Lin Daojing and Lu Jiachuan, which has improved Lu Jiachuan's style, reduced Lin Daojing's petty bourgeois thoughts and feelings, and increased health factors.

However, although love is hidden, due to the hints in the novels and the expectations of the audience, the relationship between Wu Qionghua, Hong Changqing, Lin Daojing and Lu Jiachuan is full of emotional ambiguity in the images, stories and the imagination of the audience. When Hong Changqing gave the silver yuan to Qionghua, Qionghua's gratitude clearly showed an obvious "female shyness": when she separated from Changqing on the battlefield and returned these silver yuan to Changqing as "party dues", the almost identical close-up seemed to be more like delivering a "Keepsake" of love. In fact, in New Chinese films, love and desire are not directly expressed through stories in many cases But by the imagination of the audience, the audience "secretly" according to the hints in the film The audience experiences it "secretly" according to the hints in the film. Some commentators say that new Chinese films often end with a meaningful farewell ceremony For example, battalion commander Gao and female guerrilla captain Zhao Yumin in the southern expedition, reconnaissance company commander and sister Zhao in the story of crossing the river, Lei Zhenlin and Gao Shan in youth in the war, Yang Xiaodong and silver ring in the wild fire and the spring breeze fighting the ancient city, all ended with the farewell of the hero and heroine, their ambiguous eyes, hot look, and the pun "wait for me to come back" Both seem to overlap between "revolution" and "love".

Of course, all these "love" experiences are completed in the imagination of the audience. In terms of expression, Hong Changqing is like Lu Jiachuan in the song of youth. Both men play the role of the spiritual father of women. As a classic text of contemporary Chinese films expressing the mainstream ideology, the "Electra complex" of the Oedipus embodied in the narrative structure of the Red Detachment of women is in sharp contrast with western films, reflecting the deep psychological brand of Chinese contemporary political culture on the film text.

In the Red Detachment of women, Hong Changqing appears as an assistant to help Qionghua grow. He guided Qionghua out of her misunderstanding Choose the path of life, stand the test of struggle and become more and more mature. But it is worth noting that In western movies, the relationship between subject and assistant is often an alliance, and the subject can even dominate his assistant However, in the Red Detachment of women, the relationship between the subject and the assistant is the relationship between salvation and salvation, education and education. The assistant exceeds the ability of the subject and becomes the real subject, but the subject becomes the object. The assistant is like a mature father, while the subject is like a naive child. Qionghua has been inspired and guided by the assistant Grow with help. The relationship between subject and assistant is fully reflected in the relationship between Hong Changqing and Qionghua. In the film, Hong Changqing often appears in times of crisis. He not only rescued Qionghua from nanbatian's prison, but also convinced Qionghua with his great wisdom and courage. In Chinese "revolutionary films", this extraordinary and omnipotent assistant image has always been an important narrative factor. From a political point of view, it is the representative of the party It is the embodiment of political power: from a psychological point of view It is a symbol of father and authority. Perhaps it is precisely because this assistant image reflects a kind of father's authority Therefore, in the Red Detachment of women, Qionghua is very fond of and attached to Hong Changqing, but the film never shows this relationship as a love relationship (which is very similar to the relationship between Lin Daojing and Lu Jiachuan in the film song of youth).

However, for the growth motif, the subject can not always survive under the protection of his father He must enter the symbolic world from the imaginary world. He must make himself as mature as his father and deal with practical problems independently. In western literature and art, the maturity of the subject is often expressed through an Oedipus complex when the subject has independent power He would betray and rebel against paternal authority To confirm their maturity: in Contemporary Chinese literature and art- On the one hand, the hero must be as mature as his father, on the other hand, he can't replace his father's authority, so Like the song of youth, the Red Detachment of women also shows an Elektra style Oedipus complex. In the film, Qionghua gradually grows up after several hardships and mistakes: finally, when the enemy besieges the women's army, Chang Qing believes that Qionghua has matured. So it was announced that she had become a member of the Communist Party of China. Then Qionghua alone witnessed Hong Changqing's sacrifice and completed a revolutionary handover in a fable way. Finally, Qionghua



became a "party representative" like evergreen, carrying Evergreen's used file bag and Evergreen's used "pocket watch", and became the successor of Evergreen's "father's" last wish. This Elektra complex shows that everyone can enter the "revolutionary team" with the help of political authority and share rather than plunder the supreme authority and invincible power possessed by authority. This is very similar to the narrative of the song of youth. If we compare Lu Jiachuan to her father, Lin Hong just occupies the position of her mother. Before Lin Hongying Yong died, she handed over a red sweater to Lin Daojing. This handover metaphor implies that Lin Daojing is Lin Hong's new life. So after a solemn ceremony (this ceremony can also be regarded as a metaphor), Lin Daojing legally entered the ranks of her father instead of Lin Hong. Therefore, she did not show her maturity through patricide, but recognized her father through the subject occupying the position of mother, so as to confirm her maturity. She gained the authority and strength that her assistants once had, and shared weal and woe with them and became one of them. The horizontal relationship of "love" between men and women is replaced by the vertical relationship of "father and daughter". The hero grows up under the guidance of "father", and the "father" exits in the way of sacrifice after the hero grows up, and the growing hero becomes the substitute of "father".

This narrative structure is not only the story structure of the Red Detachment of women, but also the common narrative structure of the whole ideological discourse at that time. The social significance of this discourse structure is proved in various discourses of "I compare the party to the mother" and "the leader's loving father" in China.

### III. A complete film ideological rhetoric system

The founding of new China not only brought about a great change in history, but also gave people a sense of reality A new perspective on the future. In 1958, Gu Zhongyi published an article on popular film, summarizing the films of socialist countries: 1 Have a clear theme: 2 Have a distinctive image of heroes or advanced figures, and educate us with the distinctive character and exemplary deeds of positive figures: 3 Reflect the reality of history and life: 4 Do not show off skills, do not play gimmicks, do not use vulgar low-level interest or petty bourgeois unprincipled sympathy, that is, the so-called human nature: do not use pornographic scenes to attract the audience, and the director advocates simplicity and simplicity. These characteristics should be said to be the most "artistic" embodiment in Xie Jin's films.

In terms of structure, the Red Detachment of women basically adopts a linear dramatic structure of transition and transition, forming a narrative combination of "beginning (suffering of good people) - Development (moral persistence) - climax (value affirmation) - solution (good and evil are rewarded)". In narrative form, the viewpoint is fixed. Time and space are simple, the plot is concentrated, and the purpose is clear. The external phenomenon seems to be complicated, while the internal logic is always bright. In terms of aesthetic effect, it pursues sensational. However, the climax of the Red Detachment of women is very different from the form of Western

drama. It is not at the highest point of contradiction and conflict or the strongest point of dramatic action, but at the highest point of emotional turbulence and impact. Like traditional Chinese art -, the climax of the Red Detachment of women is not the final battle, but the sacrifice of Hong Changqing, with a sentimental and tragic paragraph, heavily exaggerates the revolutionary feelings in adversity and arouses the sympathy of the viewers with emotion Resonance and tears.

In terms of film language, the Red Detachment of women emphasizes the directivity of picture, sound and montage information Transparency and fullness generally do not pay attention to the "meaning" of the form itself, and exclude any formalistic pursuit of "Defamiliarization", and even try to avoid the fuzziness and polysemy of audio-visual information. Therefore, most of the films are medium The close-up lens is mainly used, the positive and negative Hollywood syntax is used, and the linear montage editing is basically used, which not only ensures the fluency of the story, but also makes the audio-visual information central. The film is consciously at the stand angle Lighting use, makeup modeling and other aspects highlight and beautify the side that the film should strive to shape and belittle the side that should be denied. The performance of roles often needs the help of a certain environment and space, and makes full use of the environment and props to express their ideas. For example, at the beginning of the film, Hong changqinghua dressed up as a rich overseas Chinese, but he was in white and bright clothes. Nan batian was often placed in a dark corner, and the clothes of the "enemy" were mostly black: in the treatment of light The "enemy" is often either a side light or a bottom light. In scene scheduling Most of the "enemy" are in the position of being looked down on the picture, and even if Hong Changqing is captured by the enemy, he often uses the upward camera to show his dignity. The rhetorical way of the enemy pitching me and the enemy hiding me has become an emotional guidance with ideological significance.

In terms of sound and painting modeling, Xie Jin's films absorb the "Bixing" technique of Chinese traditional art and are good at creating the "artistic conception" of the blending of "emotional language" and "scene language". When creating artistic conception, Xie Jin does not emphasize the novelty and abruptness of the image, but is good at using the historical and common image experience to arouse the memories of the audience's aesthetic experience. For example, in the first part of the film, when Hong Changqing rescued Qionghua from nanbatian's house, he released her. At this time The stone tablet of "watershed" appears on the picture. Obviously, this stone tablet is not only a geographical symbol, but also a metaphor, which means that the fate of Qionghua has a watershed. Chang Qing said that if you go to the "left", you can find the Red Army. This "left" reflected the seamless ideological rhetoric at that time. Of course, whether it is props such as pocket watches, backpacks and silver dollars, or roles such as the "Little Women's army", or even the repetition and similarity of the lens, are all part of revolutionary rhetoric. Like the ending of most films in this issue, the end of the Red Detachment of women does not follow the narrative convention of Hollywood films, but focuses on the protagonist Above the detailed close-up of the red flag of victory Because what it wants the audience to accept

is not a Hollywood story, it consciously requires the film to form a reality, at least part of the reality. As has been analyzed, it requires maximum recognition in order to achieve the most effective inquiry.

It should be said that the rhetorical experience of the Red Detachment of women has gradually completed and strengthened the metaphorical montage mirror language system of new Chinese films. For example, in many films, dark clouds suggest that the struggle situation is severe, flowers bloom in spring, the performance situation is improved, and the upward shooting of Heroes and downward shooting of villains constitute the basic lens rules. The coordination of light, shadow and angle also had their own systems. This set of ideological discourse was repeated continuously, forming a style of film narration, which had an important impact on the audience at that time. Later, it was also extreme exaggerated by the so-called "three highlights" theory of model operas of the cultural revolution. It should be said that this film rhetoric system has constructed the film viewing experience of Chinese audiences for a long time. Until now, this experience can be seen in the creation of Chinese theme films.

#### **IV. Semiotic reflection on Yimeng's spiritual elements in red films**

Because of the particularity of its subject matter, the referential meaning of its symbol system often shows a strong ideological attribute and undertakes the important task of the dissemination and construction of mainstream culture. As the same precious spiritual wealth as Yan'an spirit, Jinggangshan spirit and Xibaipo Spirit, Yimeng spirit has always been an active participant in the creation of red films after the founding of the people's Republic of China. In the early days of the founding of the people's Republic of China, every time Yimeng material participated in the creation of red art works, it would have a wide influence, such as a series of adaptations of "red sister-in-law" from novels to Peking Opera, ballet and then to films. The success of these works, on the one hand, benefits from the great spiritual appeal of the content of the works themselves, on the other hand, is related to the times in which the works are located. Through the cross analysis of the feedback data of the questionnaire (Table 1), it can be seen that among the listed films, the southern expedition, the Northern War, the red sun, the rolling wheel and the ode to Yimeng. Among the audiences born around the 1960s, the viewing rate of the four films is very high, accounting for nearly 90%. Audiences in this age group account for a relatively high proportion of all films surveyed. And in the question of whether they will take the initiative to watch red movies, The audience of this age group also has the highest proportion in choosing the option of "yes, I like it very much" (Table 2). The Yimeng six sisters has the highest overall viewing rate, the ratio reached 77.76%, and it was evenly distributed in all age groups, and the geographical distribution range of the audience was the most extensive. Although the creation time span of these films is very large, and they are not comparable in artistry and technology, we can still see that audiences of different ages have different attitudes towards red films. In the option of whether they will actively watch Red films, the respondents who choose "yes, I like it very much" decrease

with age. It can be seen that the older the audience, the higher the stickiness to red films, while the young people show relative alienation. The reason should be closely related to the change of growth environment and the transformation of aesthetic standards.

**Table 4: viewing choices of audiences of different ages for films containing "Yimeng spirit"**

23-40 years old	41-50 years old	51-60 years old	60 years old	Subtotal
40(13.65%)	56(19.11%)	132(45.05%)	42(14.33%)	293
87(22.25%)	75(19.18%)	130(33.25%)	42(10.74%)	391
13(7.43%)	25(14.29%)	97(55.43%)	31(17.71%)	175
90(24.19%)	55(14.78%)	126(33.87%)	43(11.56%)	372
4(7.02%)	5(8.77%)	29(50.88%)	15(26.32%)	57
6(4.03%)	23(15.44%)	90(60.40%)	25(16.78%)	149
82(23.91%)	41(11.95%)	117(34.11%)	43(12.54%)	343

With the development of the times, the artistry of today's red film as the "seventh art of mankind" and the commerciality under the market economic system are gradually highlighted. Especially under the background of globalization, the status of the audience has been greatly improved. Recognizing the subject status of the audience is the creative guiding ideology that must be established for the red film to adapt to the development of the times. Although the encoding process of signifier and signified mainly depends on film creators, the decoding process of signifier needs the participation of the audience. When we analyze the symbol presentation of Yimeng spiritual elements in films, we must also comply with this trend and make Yimeng spiritual symbols in the interaction between creators and audiences, so as to meet the aesthetic needs of film art in the future.

From the perspective of Film Semiotics, the confirmation of symbolic meaning value needs to rely on the ideographic process of the symbolic system, which is also the process for the audience to understand the film value, convey and complete the film viewing expectation. Generally speaking, in the process of watching movies, the audience is often affected by psychological mechanisms such as perception, understanding, imagination and emotion. Based on audio-visual, they have association under the action of the environment, and empathy on the film characters to find a sense of substitution, and finally achieve psychological satisfaction. The difference between red films and other films is that red films hope the audience to accept and identify with the national ideology in the process of self satisfaction. In this process, the overflow or insufficiency of satisfaction obtained by the audience will affect the authenticity of the symbol as the Imaginary Signifier. Due to the need of political orientation, the early red films often

adopted the classic narrative mode, and the characters showed typicality and representativeness. When the people's aesthetic power and awareness of film art were relatively low in the early days of the founding of the people's Republic of China, they could indeed play a better role in the publicity of the mainstream ideology, but with the development of the times, they seemed too much. Therefore, the symbolic meaning of red films needs to be shaped based on "reality" to make the audience empathize smoothly.

**Table 5: Viewing choices of red films at different ages**

X\Y	23-40 years old	41-50 years old	51-60 years old	60 years old	Subtotal
Yes, I like it very much	13(8.28%) 23(14.65%)	29(18.47%)	55(35.03%)	37(23.57%)	157
It depends on the content and quality of the film	149(29.10%) 191(37.30%)	71(13.87%)	89(17.38%)	12(2.34%)	512
never	18(32.73%) 28(50.91%)	6(10.91%)	3(5.45%)	0(0.00%)	55

Take the depiction of Xiuer's father and four Xi in the six sisters of Yimeng as an example. Xiuer's father supported the revolution. He actively participated in the stretcher team and insisted on going to the front in person even if he was ill. But he cheated his son back to join the army. In order to prevent his son from returning to the front line, he even locked his son in the cellar. The purpose of doing so is to keep the only seedling at home and continue the incense. Sixi appeared as a backward element from the beginning. He was one of the few young men in the village who did not join the army. Although he actively supported the front, there was a great reason to please orchids. It can be said that Xiuer's father and Sixi coexist actively with backwardness. This backwardness is a regret for a "revolutionary" character image, but this regret makes the audience have a sense of reality in their perception of symbolic meaning, and therefore further complete self-identity and family country identity.

The theme resources of red films mainly come from the revolutionary history under the leadership of the Communist Party of China. Through the feedback of the author's questionnaire, 79% of the audience chose "the influence of historical events themselves" as the main reason why red films can impress themselves. Red film is the screen return of history. In the early creation, red film tends to code historical events and characters, resulting in a large number of homogeneous works. The emergence of a large number of homogeneous works makes the audience produce aesthetic fatigue; At the same time, with the change of social and cultural context, the national and

national image constructed by this heroic model can not effectively meet the expectations of contemporary audiences. At this time, the Defamiliarization coding can make the red film reconstruct the image of home and country from a novel and multi-dimensional perspective, and then make the audience consciously and actively complete the decoding in the separation effect, so as to realize the recognition and acceptance of the socialist core values.

For example, *Bullfight* is a narrative from the perspective of ordinary people. The narrative protagonist chosen in the film is different from the classic image of "Gao Daquan" in the early red films and the positive shaping in most red films, but allows the audience to see a backward, flawed protagonist with serious small-scale peasant thought from the beginning. The film takes the protection of the "revolutionary cattle" left by the Eighth Route Army as the main line and takes one person and one cow as the point of view, showing how the "two cattle" who really existed but rarely moved to the screen in that era were affected by the war and affected the war. The film is full of unfamiliar symbols rarely seen in the red film, divorced from the heroic narrative, and tells the war from the perspective of ordinary people in a black humor from the perspective of ordinary people. This defamiliarization makes *Bullfight* more convey the experience and growth of ordinary people, so it has more artistic tension.

As a comprehensive art, the visual effect of film can be described as the ultimate expression of the signifier of film visual symbols. Grand and beautiful visual symbols can bring visual aesthetic enjoyment to the audience in order to achieve immersive sensory impact. But at the same time, the pursuit of visual effect often becomes a double-edged sword in film creation. Since the new century, domestic blockbusters have often been criticized for the division of film value structure, excessive commercial tendency and excessive pursuit of "visual Hollywood", which is called "visual spectacle". However, the visual spectacle itself should not become an obstacle to the development of film. What the film brought to people at the beginning of its birth was a "spectacle" effect. The reason why visual spectacle has been questioned repeatedly is mainly because of the deviation between image and narrative. The artistic tension of image under visual spectacle can not be released, but becomes a burden due to the lack of narrative. Due to the particularity of its theme, red films should undoubtedly pay attention to the improvement of visual effects. Under the background of war, the images of individuals, families and countries can impact the decoding process of the audience through the stimulation of image visual effects, forming strong psychological hints, so as to make the meaning of symbols more deeply and effectively conveyed. The ultimate purpose of red films under the guidance of ideology is to better complete the expression of symbolic signifier, and then realize the signified of socialist core values.

In the existing red films related to Yimeng, the visual impact is not obvious. With the upgrading of the film industry and the advent of the form of film heavy industry, "spectacle" and "Narration" are bound to run in and help each other, and jointly support the aesthetic standards of future films. Yimeng area has beautiful natural scenery, a thick history of revolutionary war and rich and colorful folk customs, which can become the key building materials for the improvement

of visual effect. Combined with scientific and effective narration, it has become a powerful means to carry forward and spread the Yimeng spirit.

In the red film, the symbol "red sister-in-law" is presented in two ways: individual and group images. In the three films "Ode to Yimeng", "hongyungang" and "red sister-in-law", the "red sister-in-law" appears as an individual artistic image, which reproduces the deeds of "red sister-in-law" in saving the wounded with milk, taking good care of the wounded and taking risks to protect the wounded, abstracts the main meaning of "the milk of the people and the blood of the soldiers", and shows the military and civilian situation of the integration of "blood water milk". In semiotics, the relationship between signifier and signifier is arbitrary, which is also the uncertainty of symbols. Therefore, the signified of symbols can be divided into two levels: the direct signifier layer and the intentional signifier layer. Pierce further divided the "signifier" and "signified" in Semiotics into "symbol carrier" (i.e. signifier), "object" (i.e. the direct meaning pointed out by the symbol) and "explanatory item" (i.e. the extended meaning of the symbol). The shaping of the individual image of "red sister-in-law" is biased towards the real story of "milk saving the wounded" in the revolutionary war. In this kind of works, "red sister-in-law" This symbol can be regarded as the fusion of "object" and "explanatory item", which is the unity of direct meaning layer and intentional meaning layer.

In the red films related to Yimeng, the shaping of revolutionary soldiers can be divided into two categories: one is the soldiers fighting in Yimeng area; The other is the soldiers who went out from Yimeng to participate in the revolution. The distinction between these two types of soldiers can be regarded as two different signifiers, and their corresponding objects and explanatory items are also different.

In the depiction of the first type of revolutionary officers and men, they mostly point to their duties as "soldiers", referring to their spirit of fearing no sacrifice and fighting bravely for the liberation of new China. There is no problem with such a signifier layer itself, but the screen shaping of Yimeng spirit is relatively weak. At the same time, he stressed: "the victory of the revolution is hard won, mainly because the party and the people are in perfect harmony. The party puts the interests of the people first, seeks liberation for the people, and the people follow the party, selfless dedication and lamentable!" The general secretary's instruction actually reveals the essence of Yimeng spirit, "that is, the party and the people jointly cast Yimeng spirit, which contains the spiritual essence of the integration of the party, government, military and people and sharing life and death." in this pair of relations, "the people are the participants, practitioners, selfless devotees and promoters of Yimeng spirit, and the Communist Party of China is the brewing advocate, vigorous promoter and promoter of Yimeng spirit". Therefore, as the first kind of revolutionary officers and men who exist as artistic symbols, their interpretation item is to depict the government and army under the leadership of the party, practice the mass line, guide and influence the masses to consciously join the revolutionary team. The victory of land reform led by Captain Zhong Yan and LV Zhenshan, who has joined the Communist Party, is in line with

the focus of this kind of creation. However, due to the limitation of creation age, the characterization is relatively flat. Although it had a good effect of publicity and education at that time, its artistry is relatively weak. In the six sisters of Yimeng, there is such a scene: in the village in the early morning, the people's children's soldiers sleep quietly and neatly on the road outside the house, and the soldiers on duty patrol pass neatly. This plot shows us a people's army that strictly abides by discipline and always thinks of the people, which has also become the meaning of "the army loves the people".

## V. Summary

It should be said that the Red Detachment of women not only occupies an important position in Xie Jin's film career, but also a classic of new Chinese films. Overall, 1956 - 1966 New China Film undertakes the mission of representing the political position of the Communist Party of China, Rewriting Chinese history and even human history, explaining the trend of Chinese society, completing the Chinese public's identity and constructing the authority of mainstream ideology. In the language often used by politicians at that time, film is a "powerful weapon to educate the people and attack the enemy". New China's socialist film is an important means in the process of national construction. It is not only the production and distribution of socialist significance, but also attempts to restrain or prevent the expansion of other meanings. It is also a strategy of political, cultural and economic resistance and a means of advocating national autonomy in the face of international control forces. China has used films to build a family portrait of national identity and the integration of the party and the state. It is precisely under the dual efforts of politics and art that a number of classics have been enshrined in New China's socialist films, including Xie Jin's Red Detachment of women, bridge (edited and directed by Wang Bin and Yu Min, 1949) and white haired woman (directed by Wang Bin and Shuihua, 1950) The southern expedition and the Northern War (directed by Cheng Yin, Tang Xiaodan and Xiao Lang, 1952) and Dong Cunrui (Guo Wei, 1955) "Blessing" (directed by sang arc, 1956), "Lin Zexu" (directed by Zheng Junli and Cen fan, 1959), "Lin family shop" (directed by Shui Hua, 1959), "song of youth" (directed by Cui Wei and Chen Huaiai, 1959), "red flag score" (directed by Ling Zifeng, 1960), "Jiawu situation" (directed by Lin Nong, 1962), "Li Shuangshuang" (directed by Lu Ren, 1962) Zhang GA, the little soldier (directed by Cui Wei and Ouyang Hongying, 1963), February in early spring (directed by Xie Tieli, 1963), heroic sons and daughters (directed by Wu Zhaodi, 1964), Stage Sisters (directed by Xie Jin, 1965), Shajiabang (directed by Mo Xuan and Wang Lan, 1970), red light (directed by Cheng Yin, 1970), outwitting Weihu mountain (directed by Xie Tieli, 1970) Dujuan mountain (directed by Xie Tieli, 1974), Entrepreneurship (directed by Yu Yanfu, 1974) and Chunmiao (directed by Xie Jin, Yan Bili and Liang Tingduo, 1975) have become the classic texts of new Chinese films It has left a fortune in the history of Chinese film and even the history of world film. Whether the stories told by these films or the stories told by these films are the most vivid memories of the times when these stories are told. When we try to re miss, approach,



reflect, bid farewell and sacrifice the spirit of these times, we will get rich nutrition from these new Chinese film classics.

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