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## Yellow earth chen kaige

The fifth generation of Chinese filmmaking was made possible by the end of the Chinese Cultural Revolution (1966-76) and the subsequent reopening of the Beijing Film Institute for studio in 1978. Among the first group of graduates in 1982 were future leaders of the Fifth Generation Movement: Chen Kaige, Zhang Yimou and Tian Zhuangzhuang. These young filmmakers had the ambition to pursue new forms of cinematic expression in a Chinese context, and the first major film to emerge from this group was the Yellow Earth (Huang tu's, 1984), which was directed by Chen Kaige and photographed by Zhang Yimou. Upon its release, the Yellow Earth was not a big hit in China, but it quickly attracted attention outside of China [1]. In fact, since the film abandoned the prevailing government's censorship preference for socialist realism, it was probably fortunate that the film was approved for release in China. However, the film had an immediate impact on the film community in China. In this regard, Tian Zhuangzhuang pointed out in 1986 that [2] "If it wasn't for the Yellow Earth, then there wouldn't have been the whole debate on the aesthetics of the film... [the film] now represents the future of Chinese cinema". And since then, the Yellow Earth has been the subject of scrutiny over many years in various aspects of the film." of its presentation and of multiple interpretations concerning its underlying meanings [3,4]. Later I will go to some of those interpretations, but first I will give a basic picture of the film's narrative, which can be considered as a game through five segments. 1. Spring, 1939 In 1937, opposing forces of the Kuomintang Nationalist Party (KMT) and the Chinese Communist Party (CCP) forces realized that they would have to cooperate to fight against the invading Japanese in the Second Sino-Japanese War. In 1939, the KMT recognized the independence of the CCP soldier to cross the Shaanxi-Gansun-Ningxia border region. In the spring of that year, a CPC Eighth Route Army soldier, Gu Qing (played by Xue Bai), is shown to have traveled 200 miles from the CCP-controlled Yan'an to the northern KMT-controlled area of Shaanxi, Shanbei. His mission is to collect popular songs from local farmers that the CCP soldiers can then sing and affirm their community with the local people. In the opening shots, Gu is seen walking over the barren Loess Plateau of that region. When it happens on a peasant wedding procession, she pulls out her notebook and prepares to record the celebrations. The people involved in the procession seem to enjoy the feast, but the 13-year-old bride looks clumsy when briefly seen and clearly represents only an artifact, not a person, in this social context. Gu is invited Wedding banquet, where guests are served wooden fish dishes, because the real fish are not available to these people. people. The Gu party forgets a wedding song that hears sung by a village crooner. Let's see another 13-year-old girl from the same village, Cuiqiao (Wang Xueqi), who performs her routine task of walking three miles with buckets at the yellow river to take water for her poor family. Along the way, sings a clear song: "Among human being, the life of a girl is the most pitiable. Too bad that poor girls, poor girls." 2. With the Cuiqiao Gu Qing family, he decided to stay in that village to collect songs, and ends up being with the small Cuiqiao family, which includes his widowed father (played by Tan Tuo) and his shy, almost mute, younger brother, Hanhan (Liu Qulang). Gu begins to help family members with their araters and their chores, and gradually gets to know them better. Their conversations expose the contrasts between communist and traditional peasant modernist ways. On one occasion Gu tells his father that in the South Communist, the girls are free and free to choose their marriage partners. In the south, Gu tells him, the girls are not on sale. Then they have the following exchange which clearly reflects their contrasting perspectives: Gu Qing: "The world must change. The south has changed. Northern China must also change." The Father: "We fathers have our rules" On another occasion, when Cuiqiao mentions to Gu that no one in their village is quarreled, he tells her that in the communist South-Content, all boys and girls are taught to read and write. These positive comments, along with Gu's general demeanor, seem to inspire both Cuiqiao and Hanhan and make them more cheerful. Gu also speaks and sings Hanhan, who leads to the boy singing a bizarre bed song. Gu responds to this by teaching the boy to sing an optimistic communist song. 3. The next events However, Cuiqiao, which was led to a older man as a small child, learns that his future in-laws want the combined marriage to take place early in April. This is obviously alarming for her, and when she has the chance to speak to Gu alone, she asks him if his army needs women who can sing. (Responds to the guide in the statement.) In fact, Cuiqiao was shown to sing beautiful songs when she is alone, often with lyrics that she composed, and we know she is a good singer. But the songs of these people tend to be sad songs, reflecting their generally fatalistic perspectives on life. Then Gu announces that it is time to leave the village and return to his army in the south. When he goes, both Hanhan and Cuiqiao sneak out separately to join him on the road and go with him. Gu sends Hanhan home, but when he meets Cuiqiao later along the road, she tells him that she wants to join her army (and then flee the terrible servitude of a loveless marriage).says it is not allowed by hisTo take her with him, but she will seek official permission from her unit and return for her later. Cuiqiao asks him to promise to return from April, and then as he walks away, he sings an optimistic song for him. 4. Departure in April, Gu has not yet arrived, and Cuiqiao is briefly demonstrated to be subjected to the traditional wedding ceremony humiliation of the bride as the one we had seen at the beginning of the film. The glum circumstances of Cuiqiao are in contrast with the parallel scenes that show Gu Torna in Yan » Looking at soldiers from the army of the eighth path that perform a coordinated vigorous dance that celebrates their ferocity. In the north is all passiveness, while in the south is power. A little from then on, Hanhan is seen taking out the comignolo that was made by Cuiqiao, going to the yellow river to take water. At the bank of the river sees Cuiqiao, who unleashed down there with the intention of running through the Big River in a small boat and going to join the army of the eighth route alone. Hanhan warns that it is too dangerous to cross the Big River, but Cuiqiao cannot be discouraged. She enters the boat and gets them out into the river, singing an optimistic communist song while she goes. While disappearing in the evening dusk, Hanhan on the shore can still hear his song, but his voice suddenly ceases in the middle of the verse. out with alarm in darkness 5. The Qing Gu Qing returns to something of a queue to the film, Gu Qing is shown returning to the village and finding the house of Cuiqiao empty. All male peasants went out on the Lorees hills to fervently pray to the Lord of the Dragon in the sky for the rain. The fanatic To the supplicants are all bare torso and wearing garlands of ceremonial leaves of leaves. Among the crowd is Hanhan, who turns his head and sees the Gu Qing on a hill road in the back. He tries to return to Gu, but he is unable to work his way through the mooring crowd that is sweeping everyone towards some invisible destination dictated by their superstitious ritual. The final blow of the film shows the empty hills of Loess and the malvagonistic voice in the background that sings a verse of Hope for a communist future. Thus the end of the yellow land produces a verdict in some problematic way concerning the effectiveness of the communist message on the way of life of the stubborn peasants. »Cuiqiao seems to have died trying to escape its bordering circumstance and find the liberation imagined with the eighth army of the path. A and Hanhan seems unable to meet with Gu at the end. In fact, the way those final shots are composed suggest that the image of the Gu in the end can only be a mirage. So the path of salvation is undeniable here. Chen Kaige, himself, seems to have been, in retrospective, of two minds on the film's message [5]. It started withKe Lan Echo's novel in the deep valley, but after spending a month in northern Shaanxi in early 1984 the search for del deAnd he added to the story a humorous tone, which is reflected in the suggestive folk-song motif of the film, in the evocative soundtrack of Jiping Zhao and in the contextual cinematography of Zhang Yimou. The many long shots of Yimou's that give a considerable space on the screen in the foreground to the hilly and dusty soil of Loess maintain a context and a feeling of desolation for the whole film. So, even if a direct interpretation of the Yellow Earth could see the film as an harsh confrontation between modern thought and backwardness, when we look at the film we realize it is not so simple. In fact, we could say that there are two main perspectives in the film [4]: The sympathy for the authentic integrity of the natives and their connection with the Chinese essence. A judgement of indigenous peasants, backwardness and need for reforms. And critics suggest that both perspectives are here at the same time. A Commenting on this, W. K. Cheng said [4]: "Terra Gialla", therefore, is courageous, not only in the sense that it avoids the comfort of certainty avoiding the socialist formula, but also in the sense that, in doing so, it exposes itself to the underground world of ambiguity. The inconsistencies, uncertainties and anguishes that accompanied the Chinese search for a modern nation in the redeemable memory. What makes the "Garden Land" so intriguing and, for many, emotionally engaging is not the fact of returning certainties to the Chinese collective identity, contrary to the apparent intent of Chen Kaige, but rather the film" Its symbolic intensity evokes the internal tensions in the modern situation of national reconstruction". Other critics have seen the film, from a postmodernist point of view, as an abstract text to analyze [6,7]. A In this regard Esther Yau highlighted the curious fact that two of the most dramatic elements of the narrative «Cui The dark wedding ceremony and the definitive disappearance of Cuiqiao in the water "are obscured and barely covered by the film presentation [7]. So, apparently, for her, the hidden meaning of the film must be found elsewhere. But I think maybe the most fruitful critical path to follow is in the Taoist direction. A Along this line of thought, the communist modernist perspectives and traditional peasants can be considered as incarnations of the yin-yang taoist polarity [8,9]. A According to this formulation, yin symbolically suggests the notions of femininity, obscure, humidity, cold, passiveness, disintegration, etc. Yang symbolically suggests the notions of masculinity, light, heat, dryness, activity, etc. According to this way of seeing things, the peasant and traditionalist perspective embodies the yin principle, and the modernist communist perspective embodies the yang principle.It's not as if you should choose one of these to the exclusion of the other. Both yin and yang are necessary and must be kept in the right balance. Mary Ann Farquhar pointed out [9]: "A Daoist reading of the Yellow Earth gives a meaning that can be seen and heard directly, a meaning beyond images and words. The complexity and depth of human life are rendered in stark images against the vast background of the natural world. The minimalised tone, colour and composition recall the shrinking of classical Chinese painting, Songs and silence overlap the imaginary and evoke the lyricism and elusiveness of traditional Chinese poetry. "However, whatever you want to adopt, the Yellow Earth offers a fascinating view of the complex Chinese society undergoing dramatic change. 2 Notes: Walter Goodman, "China, Yellow Earth", The New York Times, April 11, 1986. Yang Ping, aA director who is trying to change the audience; A chat with the young director, Tian Zhuangzhuangâ, in Perspectives on Chinese Cinema, (ed. and trans. by Chris Berry), British Film Instituteâ, (1991), p. 127. Dan Edwards, "Framing the Heavy Weight of History: Yellow Earth", Senses of Cinema, (May 2015). W. K. Cheng, "Imagining the People: "Yellow Earth" and the Enigma of Nationalist Consciousness", The China Review, vol. 2, no. 2, (Case 2002), pp. 37-63. 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