

Exploring the Deep Foundation of History and the Spirit of the Times from a Cultural Perspective

--Exploring the Cultural Interpretation of the Era Using the Film "Loess Land" as an Example

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Abstract

Spirit is the concentrated embodiment of culture, and culture is the social response of spirit. Taking the film "The Loess Land" as an example to analyze the interpretation of culture by the times depicted in the film, and to explore the deep foundation of history and spirit from a cultural perspective. Firstly, it is the unique characteristics given by the land, including the history and culture of the times. Secondly, it is the starting point of people's self spirit, including self spirit and cultural starting point. Finally, there is an interpretation of the meaning of life, including connotation interpretation and cultural memory.

Keywords

Loess Land; Era Culture; The Spirit of The Times; Zeitgeist Life Connotation.

1. Introduction

Yellow land, a vast land that gives birth to Chinese children. Loess is a mother and a beast of prey, she gives birth to life and buries life. Directed by the fifth-generation director Chen Kaige, Zhang Yimou's film "Yellow Earth" is adapted from Ke Lan's novel "Echoes of the Deep Valley". The film uses profound pictures to express the desire of the people of northern Shaanxi for a better life in this barren loess slope: it is the delicious food "fish" at the wedding banquet, the rescue of Gu Qing's failure, the Cuiqiao who sinks in the rushing Yellow River, the hundreds of men kneeling down to the dragon king naked and religious, the high-pitched and sad northern Shaanxi Xintianyu, and everything that happens on this yellow land.

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2. The characteristics of the era of land granting

2.1. History of the times

In the panning shot at the beginning of the film, the yellow earth occupies most of the picture, and the small characters walk the yellow earth. The protagonist of the film is the yellow earth, and everyone is inextricably related to the land and limited to the space of the yellow earth. The layers of yellow earth transmit to the audience a sense of oppression, and people accept the life

of the yellow earth, but also accept the oppression of the yellow earth. The wooden fish on the wedding table is not only a manifestation of lack of materials, but also reflects the real times. In this land, the ceremony of marriage is a wish for a good life, but this traditional ceremony also buried people's own emotions. When Gu Qing and Cuiqiao described the living conditions of women in Yan'an, the bellows in Cuiqiao's hand whistled, and at this moment, Cuiqiao's heart beat violently like a raging fire, and Cuiqiao's father's words instantly extinguished this fire. The father's traditional ideas are brought about by this land, and they cannot be transferred by personal will.

The people of Shaanxi don't say much, they will still express their hearts, that is the source of the male protagonist of this film to the north. With the task of collecting folk songs, he adapted them into catchy revolutionary songs and taught them to sing to the soldiers to boost morale. At the same time, he also brought a change to the Cuiqiao family in the south, a one-and-a-five-foot big man moved needlework, the girl cut the braid and beat the devil, and the girl read and wrote to dominate the marriage independently. These made the heroine peasant girl Cuiqiao moved, if the matchmaker did not come to say doll kiss to Cuiqiao's father, if Gu Qing did not leave at this time, I am afraid that these were just small episodes that Cuiqiao experienced as a girl. But the "spring color of the garden" in the south cannot be controlled, and Cuiqiao no longer wants to be a rice noodle couple with someone. However, she could not resist, and what stopped her was the family who had always been good to her, the yellow earth that gave birth to her and raised her, so she had to leave. She asked Gu Qing to take her away, but Gu Qing said that the organization had rules. The rules of the north side made her settle for her old life, Nanbian'er's rules prevented her from entering a new life, and finally she left overnight to join the organization described by Gu Qing. However, her destination was indeed to breastfeed her gushing river and be buried in this yellow land. Although Big Brother Gu got along happily with the Cuiqiao family, he could not stop the tragedy of this family with the strength of one person. He eventually had to return to the army to regain his life, and when he parted, he sent it again and again, and finally put a precious yellow rice cake into his pocket; Cuiqiao waited further afield in the yellow earth, and her futile plea ended up with a promise that was too late to fulfill. Cuiqiao finally became the victim of the backward marriage system, and the dark hands that lifted her head on her wedding night and the older but honest man described by Cuiqiao's father alluded to what a crude and scruffy image the groom was. Our sympathy and regret for Cuiqiao culminated in her rapid breathing, fearful eyes, and panicked retreat. Cuiqiao finally chose to leave a few days after the wedding, she said to her brother Hanhan that what my father gave me would be returned, I want to be a public family, and you set that your mother-in-law's family depends on yourself, and if I can, I will come back to take care of my father. She chose to row a boat, and Han repeatedly persuaded her sister to go from the dirt road, and Tianming let the boat family send it. Han Han may not understand, if then his sister can't leave, maybe he understands, but the only thing he can do is to persuade like this. The rushing yellow water swallowed Cuiqiao and her unfulfilled wishes, and she even had time to sing the last word of the song.

2.2. The culture of the times

Most films are supposed to show movement, but the shots in "Yellow Earth" are mainly static, which is a break with tradition. It is also a bold innovation. The silence in "Yellow Earth" also seems to appropriately show the charm and style of the yellow land in northern Shaanxi, and vividly express the sense of the historical era. The immobility of the camera is the most realistic and favorable expression of the environmental atmosphere of that era. Moreover, the camera does not move, which also shows the actual landscape of northern Shaanxi. The Loess Plateau in northern Shaanxi is an endless flat land, like a huge piece of soil, sitting here steadily. The camera has not moved, this is an explanation of the depth and breadth of a land and the

relationship between land and people, Gu Qing came from afar, and gradually disappeared into the land, this is a flesh-and-blood relationship between people and the land, people are conceived by this land, and put into its arms. This motionless lens, like the life of people in northern Shaanxi, is slow and smooth day after day. The Chinese era has come a long way. Of course, there is movement in the film. The scene of asking for rain and playing the waist drum in "Yellow Earth" has a large range of movement, which is not only a shock to the soul and senses, but also the explosive power of the people on the yellow earth, just like this drum, once you control your own destiny, it will burst out the power to move mountains and reclaim the sea.

There are many different definitions of the concept of culture, generally speaking, culture refers to the aspects and results of human nature, strength, scale and results displayed in the object activities of human transformation of the world, including the transformation of human beings, and is the "artificial world" and its humanized form created by human beings. The connotation of culture is reflected in the achievements and modes of people's activities, as well as in people's spiritual production, conceptual forms and ways of thinking. Culture permeates all aspects of human society, and with the development of human society, it continues to develop from low to high, from piece to all-round culture, which can be classified from different angles. [] In terms of time, it includes all the spiritual wealth created by human generations, which can be divided into traditional culture and modern culture; Spatially, it includes all the spiritual wealth created by all people and social communities, and can be divided into foreign cultures and epochal cultures.

Chinese civilization is one of the oldest civilizations in the world, a land civilization, also known as agricultural civilization. People face the loess with their backs to the sky and live a life of sunrise and sunset every day. It is also this lifestyle that shapes people's reserved, strong, tenacious and simple character traits. The yellow earth is a representative of the Chinese era and a symbol of Chinese culture, from which China has obtained food and nourished life for generations. Yellow soil is the guarantee of our Chinese era, but it also shapes the epochality that people cannot get rid of.

3. The spiritual starting point of people's self

The semiotic symbolism of the characters in the film "Yellow Earth" is also worth pondering. In the film, Cuiqiao, as a martyr with tragic meaning, from the initial dazed to the final despair, is all a tragic embodiment of the characters.

3.1. Self-spirit

As a symbol of female image in feudal culture, Cuiqiao was imprisoned in feudal ideology and patriarchal society. Gu Qing's arrival brought hope to Cuiqiao, but she did not wait for this hope. Cuiqiao wanted to give Gu Qing the insole he made with his own hands, hoping that Gu Qing would wear it for a walk and come back. Gu Qing finally returned, he returned with the hope of revolution, but Cuiqiao could never come back.

In the film, Gu Qing, as an enlightener with compromise, brings the idea of opening a new chapter to the land, he symbolizes revolution, symbolizes modernity. The skillful needlework in Gu Qing's hands was like a stitch sewn into Cuiqiao's heart, it was his arrival, and his every move was ready to wake up this sleeping yellow land. At the same time, the film also portrayed Gu Qing as a non-heroic character, when Gu Qing was about to leave this yellow land, the continuous jump cut shots given by the director also implied that Gu Qing could not get out in the yellow land, the revolution brought people new ideas, the revolution brought people new hope, but the revolution also needs to go through a long process.

Han Han appears in the film as a cultural aphasia, an image who does not know how to resist in a state of confusion. In the first half of the film, Han Han did not speak, and it was not until the Northern Shaanxi folk song that Han bravely expressed his inner self. Hanhan is also a new generation full of vitality, among the crowds praying for rain, Hanhan strives to break out of the tide-like crowd and swim upstream, which also implies that the vitality that has been suppressed in the yellow earth for a long time will eventually burst out.

3.2. Cultural starting point

Traditional culture is the culture of an era that has been passed down from history. Compared with foreign culture, traditional culture refers to local culture: compared with modern culture, it is a culture formed in history and passed down to the present. It can be seen that traditional culture has both the nature of the times and the times. The epochality and epochality of traditional culture are inseparable and organically unified. The so-called epochality of culture, [] refers to the irreplaceable and unique prescriptiveness of the overall characteristics of a cultural system compared with other cultural systems, reflecting the irreducibility of cultures between different eras, because different eras have different natural environments, modes of existence and subject-object conditions, and the unique cultural creation carried out on this basis constitutes the historical basis of the epoch. From a longitudinal point of view, epochality reflects the inheritance of genetic genes in a certain era culture, with transtemporality, can be consistently handed down, the epochality of culture reflects the universality and unity of an era culture, it reflects the culture of an era as the subject, different from foreign culture, for the relativity shown by foreign civilization, in the final analysis, it is based on the existence of subjectivity as a reference, so it has valuable significance. Compared with foreign cultures, the epochality of culture has a unique prescriptiveness that cannot be replaced, and has the characteristics of irreducibility.

4. Interpret the philosophical connotation of life

4.1. Interpretation of connotation

Video symbols convey emotions and messages through both artistic content and art form, and are expressed through various parts of the image []. The director uses the lens language aesthetic space to load historical and cultural reflections, and the barren and desolate yellow earth vividly shows the epochality that people of that era flow from their bones.

The important element of Northern Shaanxi folk songs in the film runs throughout the film. Northern Shaanxi folk songs are the crystallization of the thoughts and feelings of the working people in northern Shaanxi over the generations, directly reflecting the living conditions of the people, in the film Gu Qing came to the yellow land to pursue folk songs is to pursue the spiritual foundation and cultural characteristics of the people of northern Shaanxi. Yellow earth is the representative of the origin of Chinese civilization, and the pursuit of yellow earth is to pursue the roots of the Chinese era and explore the spiritual characteristics of the Chinese era and Chinese culture. As an important carrier, folk songs are the externalization of the characters' self, the expression and venting of the characters' inner world and private emotions, and the inner words and main opinions of the main characters.

The Yellow River, known as the mother river, has given birth to thousands of lives. In the scene where Cuiqiao goes to the Yellow River to fetch water, the deeper relationship between the Yellow River and people is fully shown. The Yellow River gave Cuiqiao life, but also took Cuiqiao's life. The long focal length lens in the film creates a sense of perspective compression, narrowing the distance between Cuiqiao and the audience, and the water and people in the lens are very close, and the waves on the water surface and Cuiqiao's suffering fate are intertwined. As a son and daughter of the Yellow River, she drowned in the Yellow River that had nurtured

her but brought her pain, and remained in the Yellow River forever. This also symbolizes that Cuiqiao has finally come out of the shackles of feudalism.

4.2. Cultural memory

Freedom is a matter of paramount importance in our modern conception as well as in the Western conception, even the foundation of life and the foundation of human rights. Gu Qing's arrival brought advanced modern concepts to this ignorant land, like a little daylight in the night. On the first night that Gu Qing arrived at Cuiqiao's house, Cuiqiao, who was influenced by Gu Qing, developed a yearning for freedom and the desire to break through the feudal shackles. In the contact with Gu Qing in the next few days, she deepened her yearning for Yan'an and freedom. This directly promoted Cuiqiao's pursuit of freedom and promoted Cuiqiao's escape, on the other hand, Cuiqiao's escape from marriage was also her most powerful attack on the feudal yoke. It is certainly difficult to break feudalism and civilize the people, but it is not impossible. The interpretation of this in the film is that Cuiqiao's younger brother Hanhan, silent, slow to act, and his expression is undoubtedly the epitome and representative of the local ignorant public. But a song that Gu Qing taught him to sing planted a seed of freedom in his heart. The rain at the end of the film nakedly shows the ignorance of the people in remote areas, the sinking of the altar in the water for them is that the dragon king accepted their prayers, for which they can cheer and be full of hope for the future, Gu Qing came from the distant mountain, Hanhan ran up against the flow of people to Gu Qing, intuitively expressing that the representative of the ignorant public has awakened, has awakened, and has rushed to freedom, and also represents that the spark of Hanhan has been ignited. The theory of co-creation of China in all eras was put forward by Mr. Yang Jianxin, a well-known historian and contemporary in China. China has a vast territory, the Qinghai-Tibet Plateau, which is a raised chest; The flowing water of the Yangtze River, is boiling blood; Emperor hill, is an ancient idea Since the beginning of the Qin Dynasty, our country has the consciousness of the community of the times, and it has been recorded in the "History" that all the eras in the territory of the Qin Dynasty are a community and belong to the jurisdiction of the Qin Dynasty. In the Sui and Tang Dynasties, the concept of "Manchu and Han unity" was also formed, and the consciousness of community in the Chinese era was very clear at this time. The ethnic bodies of various eras in China are formed and developed in the interactive relationship between the various eras, and in the ethnic body, you have me and I have you, absorb each other and develop together. Forging a sense of community in the Chinese era is to lead people of all ethnic groups to establish a community concept of sharing life and death and destiny. Chinese culture draws on the strengths of all, has the value goals and values recognized by all eras, and is the endogenous driving force for the prosperity and development of the Chinese era. Enhancing Chinese cultural identity is to integrate and condense the cultural forces of all eras, and inject strong spiritual power into the unity and progress of the times. Throughout history, the Chinese era rose from suffering, and from suffering to glory, through vicissitudes and endless development, an important factor stems from the fact that Chinese culture has strengthened the sense of identity and belonging of people of all ethnic groups to the era and country, and cultural identity has become the main line of community formation and development in the Chinese era. On the new journey, it is necessary to use cultural identity to integrate the common values and goals of the people of all ethnic groups in the country for national sovereignty and territorial integrity, political democracy, economic prosperity and social stability, promote the construction of a community in the Chinese era, and realize the great rejuvenation of the Chinese era. In the course of more than 5,000 years of civilization history, the identification of people of all ethnic groups with the Chinese era, Chinese culture and Chinese history has prompted them to communicate, understand and identify with each other, and formed a consistent mode of thinking and spiritual temperament. Chinese culture is inclusive and inclusive, and people of all ethnic groups continue to migrate, gather, intermarry, and integrate on the land of China, and

have long formed the blood gene of "you have me, I have you"; In the long-term exchanges and mutual learning, the Chinese era has formed the value concept of solidarity, mutual assistance and common development.

Strengthening the understanding and identification of common historical memory, cultural symbols and core socialist values is conducive to enhancing cultural identity, deepening people's understanding of the common concept of "one family under heaven", and enhancing the ideological consensus of unity and struggle in all eras. To strengthen historical memory and construct the emotional foundation of cultural identity. The long history of the evolution of Chinese civilization is the source of cultural identity, and if history is stripped, culture will lose its foundation and soil, let alone the sense of community in the Chinese era. It is necessary to strengthen the overall interpretation of the history of the Chinese era and enhance the appeal and cohesion of China's excellent traditional culture. Specifically, it is necessary to clearly explain the feat of the people of all ethnic groups jointly writing the historical picture of the Chinese era, and how the Chinese culture will achieve new glory in the future with the efforts of the people of all ethnic groups throughout the country: it is necessary to strengthen the study of the history of the Chinese era by the people of all ethnic groups, perceive and understand the common history of each era in the form of retrospectiveness, stimulate common memory, and condense common ideals and beliefs. The ideological foundation for deepening cultural identity by inheriting Chinese cultural symbols. As a symbol of Chinese civilization, Chinese cultural symbols carry the common ideological meaning and value consensus of all eras. It is necessary to pay attention to excavating, protecting and using Chinese cultural symbols and condensing ideological consensus. On the basis of respecting and protecting the languages of a small number of times, we should strengthen the application, education, promotion and popularization of the common national language: actively organize and carry out activities such as publicity and education of Chinese cultural symbols, innovate the transformation and dissemination of Chinese cultural symbols, enhance public awareness in practical actions, enhance their attractiveness, appeal and influence, and strengthen self-confidence in Chinese culture. [] To carry forward the core socialist values and forge a solid foundation for cultural identity. The core values of socialism contain the essence of the excellent culture of all eras and embody the inner spirit and values of Chinese civilization. On the basis of respecting the excellent culture and characteristics of each era, we should integrate the essence of the core socialist values into the daily life practice of people of all ethnic groups, promote the innovation and development of the culture of the times, and stimulate the cultural creativity of the whole era.

5. Epilogue

The director regards the film "Yellow Earth" as a medium culture to express the aesthetic experience of the world and life. He hopes that he can convey a historical zeitgeist through the creative experience of film and television art, and use film to undertake the mission of social criticism, intellectual enlightenment and cultural pioneer. The reason why the film can produce criticism and some reflection is out of the director's heartfelt love for the Chinese era, out of a sense of self-responsibility for the era and history. The director criticizes the dregs of traditional culture, but still carries forward the spirit of the Chinese era and forges a sense of community in the Chinese era.

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