

The Road of Life: the Dilemma of Urban and Rural Discourse in the "Crossing Zone"

Qing Xue

Anhui University of Finance and Economics, Bengbu, 233000, China.

Abstract

"Urban and rural cross zone" originates from the imbalance between urban and rural dual household registration system and urban and rural development, which not only involves the cross of time and space, but also covers the integration of economy and culture, in order to gather the relationship, strength and contradiction between the two. And through the unique perspective of "cross zone", based on the conflict of survival status, farming culture and gender discourse in the film and television drama "Road of Life", through the two-way survival narrative of phoenix man and peacock woman lovers in the countryside, it implies that urban and rural areas have different cultural roots, survival forms and development difficulties, in order to reflect on the reality of the individual.

Keywords

Intersection, Urban and Rural Discourse, Dual Structure.

1. Introduction

According to the World Bank in 2020, "China is currently undergoing two transitions: from a command economy to a market economy and from a rural, agricultural society to an urban, industrial society. The 20th National Congress of the Party will take industry to promote agriculture and city to rural areas as the direction of reform, explore the precise assistance model of "industry feeding agriculture, urban support rural areas", focus on the comprehensive revitalization of rural areas and the goal of socialist modernization of the country, strengthen overall planning and top-level design, and formulate relevant systems for urban-rural integration and development, aimed at reshaping new urban-rural relations and promoting urban-rural integration.

"Cross Zone" was first proposed by the writer Mr. Lu Yao at the "Forum on the Creation of Novels about Rural Themes" held in Xi 'an (1981). His point of view is that the cross between urban and rural areas is the mutual penetration and cross of social politics, economic culture, ideological consciousness and moral concepts, which constitutes an important feature of contemporary Chinese society. The conflict between modern life style and traditional life style, civilization and ignorance, modern thought and traditional moral concept has become a typical contradiction in Chinese society. Our society is like the new three-dimensional cross bridge in Beijing, which has many layers and complex ends, and the rural and urban "cross zone" can be said to be the three-dimensional cross bridge on the three-dimensional cross bridge

Based on this, the time and space characters presented in his novels are mostly constructed in the era of urban and rural differences. The representative film and TV drama "The Road of Life" revolves around the changeable spiritual core of "life choice", through the survival process of young intellectuals such as Gao Jialing, Gao Shuangxing, Liu Qiaozhen, Huang Yaping, Ma Shuan, etc., from the countryside to the city, and truly depicts the cross-interactive relationship between ordinary individuals and the space of The Times.

2. The mirror narrative construction of urban and rural "cross zone"

At present, realistic images need to transcend traditional stereotypical. The Road of Life is partly based on Lu Yao's novel Life (1982). Combined with the context of The Times, the inner world of Gao Jialin's youth and the "up-and-down" structure of external encounters are used to express life aspirations, national affairs and times. To explore the essential meaning of existence through individual self-realization, the trajectory of change reflects the great social changes in rural cities and towns. The portrayal of the character fills the emotional temperature, without losing the rational vision, and produces a consensus of exchange of fate trends with the audience. It reproduces Engels' theory of "typical character in typical environment". In the early 1980s, people in northern Shaanxi Province, due to the constraints of social customs and natural environment, their life choices were full of passive and helpless sad colors. In the principle of creation, this cultural phenomenon emphasizes that the subject tracks the society and criticizes the social contradictions with the reality. Advocating "reality theory" and "typical theory", that is, the creation subject should not only reflect life in accordance with the original face of real life, but also try to get rid of the naturalistic record of real life, and create artistic reality that conforms to the original appearance of life and is higher than life

McLuhan once said, "One medium becomes the content of another, and only in this way can its effect be strong and lasting." "Intertextuality" is indispensable in the process of transforming a text-based novel into an audio-visual one. The Road of Life extends the narrative time and space of the original by adjusting it (from before the reform and opening up to the Internet era; Spaces range from the closed countryside of northern Shaanxi to the prosperous metropolis of Shanghai). The audience can not only see Gao Jialin's strong desire to "go out" in the background of extreme lack of rural resources in the original novel, but also his life contradictions and life setbacks in a specific historical environment; It can also be seen that Gao Jialin seized the opportunity to move to a broad world under the background of more and more free urban and rural mobility in the new era, and completed the "disenchantment" of the city he was fascinated by after suffering, and re-examined himself in the contrast and agitation of the yellow land and urban modernization in northern Shaanxi, realizing the spiritual transformation and sublimation. This is a creative aesthetic imagination and reasonable extension of Gao Jialin's life path based on his self-strengthening spirit and character logic in the original work. Second, it enlarging the main narrative line of the original work, adding the major event of "the college entrance examination is replaced" into Gao Jialin's life, thus generating a dual narrative model of Shanghai and rural areas in northern Shaanxi, and opening up more parallel subspaces for the Road of Life, such as Gaojiagou, Madian Primary School, Shanghai Pujiang College, and urban construction sites. It also highlights the dramatic tension that the fate of Gao Jialin and Gao Shuangxing reflects each other. This is based on the artistic characteristics of the TV series that are good at spatial narration and continuous narration, and in a more dramatic way, it matches the theme of the original work - "Although the road of life is long, it is only a few steps that matter, especially when people are young."

Under the new journey wave, The Road of Life not only broadens the value of The Times of the novel, but also has a profound meaning of intertextuality with reality. American ecologist Common man believes that the 21st century will be the century of ecological science and ecological culture. If industrial society has solved the problems of human social welfare and economic growth, it has also caused a national ecological crisis, that is, "the continuation of the environment and other human life." With the rapid development of modern industry, people pay more and more attention to ecological problems and protection consciousness. Ecological aesthetics takes the aesthetics of human activities and living environment as the research object, and gives realistic concern to human beings to the greatest extent. The TV drama "The Road of Life" describes the natural scene and real life in detail during the shooting process,

shows the ecological aesthetic thoughts and concepts, and awakens our ecological responsibility and ecological early warning awareness of home ecological protection. Ecological aesthetics is positive to the nature of life. The TV drama "The Road of Life" is based on the rough and vast northwest as the background, showing the beautiful countryside and vast natural landscape. If an ecological film can "talk", it must first look for its "body organs" that can be felt, rather than identifying natural landscapes or focusing on the moral narrative of environmentalism. In the book *As Far as the Eye Can See*, Vivian Sobchack, a film media theorist, understood film viewing as a embodied vision from a materialistic standpoint, and proposed that the viewing of the audience and the film is both synesthetic and comprehensive. Functionalist research treats functionalism as a primordial level of aesthetic experience, "employing a tone of visual and textual ambiguity that enables the viewer to explore all sensory experiences inherent in the image". The ecology in movies and television often has this kind of synesthetic perception. For example, the yellow land in northern Shaanxi, which is featured in the drama, evokes the synesthetic perception of drought and water shortage. The unique yellow land, tortuous mountain roads and living and living environment of cave dwelling in northern Shaanxi are shown through the distant, close-range, mid-range and close-up shots. The tactile vision goes beyond the narrative and resonates with the audience to establish a connection with the image. The ecological image can speak, and the film and television art has a functional body that can be felt. The synesthetic perception triggered by the functional aesthetics reveals a kind of emotional logic based on the viewer's body. As an important humanistic turn in the 21st century, the biggest impact of emotion theory on film theory is that film is regarded as a whole sensory medium, and the audience's film experience is regarded as a combination of feelings, thoughts, emotions (emotions) and reflections. *The Road of Life* shows the harmonious relationship between man and nature by using people's unique aesthetic towards nature. In the play, there are a lot of digging in the loess soil, breaking corn... Farming scene, men and women in the process of work are the image of the head wrapped in towels, props selected with the regional characteristics of northern Shaanxi dry tobacco bags, buns, etc., showing the natural style and cultural atmosphere of northern Shaanxi, so that people in the natural ecology on the basis of the harmonious coexistence of people and nature. As an ecological medium, film and television art helps to solve the value orientation of the transition from anthropocentrism to the harmonious development of man and nature.

3. Urban and rural "cross zone" cultural disease

According to Fredric Jameson, "Culture is derived from at least two relationships, and culture is the atmosphere found when one group contacts and observes another. Urban and rural dual social imbalance, rural political, economic, cultural development is relatively backward, representing the urban and rural "cross zone" of some cultural hidden diseases.

As the old saying goes: "The ground is also, the things under it are also" land is the mother and birthplace of all things, the worship of land, ownership consciousness after a long history, since the "land standard" thought has become the core concept of the deep consciousness of Chinese farmers. China's inherent land standard thought has a profound impact on Lu Yao's literary creation, and the "cross zone" between urban and rural areas in the drama reflects Lu Yao's love for "land", which influences the formation of farmers' land view and values. In order to maintain the benefits and values brought by the land, extreme violence will occur, and collective unconscious behavior will occupy the dominant thoughts of farmers. As Gustave Le Pen said: "The strength of the unconscious personality, the disappearance of the conscious personality, through the effect of suggestion and mutual contagion, man's thoughts and feelings will develop in a common direction, and will immediately turn this implied idea into action, this is not himself, he becomes his will, controlled by the doll of others. In the *Ordinary World*, when the

villagers of Shuangshui Village collectively open the dam, countless individual villagers form a hot-blooded collective, and their individuality and rationality begin to disappear, replaced by primitive and instinct, which represents an extreme revenge psychology to defend the collective interests of the village. It can be seen that the land-based thought is rooted in the depth of farmers' consciousness. We can see the contrast between the superior environment of urban modernization and the narrow consciousness of rural conservatism and backwardness. Faced with various conditions and identity problems in the period of economic transformation, especially in the process of urbanization, most writers try to find artistic expression of urban and rural narrative between reality and fiction. In the TV drama "Road of Life", there exists the identity problem of "where people return to". The serious life problem that urban and rural residents are tired of has become the crux of hindering urban and rural development and causing the urban-rural wealth gap. Behind the popularity of the words "ant tribe" and "snail house" is the self-evident "identity dilemma". The protagonists Gao Jialing, Gao Shuangxing and other rural youth fall into the urban-rural identity gap in order to obtain the legal urban identity, exposing the inferior nature of the rural identity, which originates from China's special political system and the long-standing urban-rural dual structure of the status hierarchy. According to David Popueno, "Social mobility is the change of a person or group from one social status or class to another. For a long time, this kind of literary writing that flows first from the countryside to the city, and then from the city to the countryside has always existed, but China's household registration system makes the change of "identity" difficult, and this system essentially immobilizes the inequality of urban and rural identity. The college entrance examination is the only way to change the rural identity. More and more people realize the change of their own identity through the college entrance examination, and the traditional dual opposition pattern between urban and rural areas has been broken. Gao Jialin, who wants to change his fate through the college entrance examination in the Road of Life, is the most typical character with the symptoms of The Times. He longs to become a "city dweller" but cannot get rid of his identity as a farmer because of The Times and social environment. The division of urban and rural identity has become an immutable brand of rural intellectual youth. In the city they are "marginal people", in the country they are "strangers". The position and fate of "marginal people" in social relations are essentially the result of their unrestlessness in the existing norms and taboos of society. They want to break the taboos, break out of the traditional norms, and expand the new field of human knowledge and life with the avant-garde attitude of the whole human being. In a sense, they are an emerging force, representing a trend in social development. This kind of people on the edge of the city and their complicated life forms show the spiritual difficulties of people wandering in the urban-rural dual space. In the Road of Life, Gao Jialin's own psychological structure, which is located in the "cross zone" of the city, is the contradictory cross body of self-confidence and inferiority, with the characteristics of binary opposition, and this mental division is the confirmation of the cultural conflict between urban and rural areas. Farmers have a strong sense of self-strengthening to survive, the harsh natural environment and the threat of the land owners, so that farmers are often in the intersection of survival and destruction. "Gao is full of hope for his life, he has abundant knowledge, talent and a positive outlook on life. "Under the conditions of natural economy, the individual and dispersed small-scale peasant economy restricts the production and life of peasants to a very narrow region and life circle, and the weak production and life ability as well as the humble social status make peasants unable to resist the invasion of various powerful forces from nature and society, and unable to master their own destiny. Have to put their fate in their own strength. When he was frustrated and helpless, he longed for outside forces to help him master his destiny. As a result, Gao Jialin's own character has a color of inferiority, and this kind of personality split between self-confidence and inferiority is strengthened in urban and rural culture. Urban culture pays more attention to social roles and individual interests, which is very

different from the relationship between people and land in the countryside. There are many scholars who believe that "contact with modernity is the key to guiding farmers to abandon old values and ways of life. The cultural conflict between urban and rural areas is an important reason for the change of farmers' values and ways of thinking. "The rapid changes and various information systems stimulate the personality of people in the metropolis to be much more complex than that in the countryside, and the evaluation and understanding of individuals in the city is based on his functional role in society. Therefore, the metropolis changes the single relationship function between people and land in the countryside, and focuses on the "role differentiation" of people in circulation. Thus, the urban personality, urban self-consciousness and urban social type with individualism, impersonal, rational and low emotionalism tendency in social psychology are created. Gao Jialin because Huang Yaping offended Zhang Kenan's mother, the latter to the Commission for Discipline inspection to expose the "backdoor" incident, so that he once again became a victim of interpersonal relations, he began to feel inferior, self-destruction to relieve the heart of distress. Self-confidence and inferiority, excitement and depression have become the typical cultural and psychological characteristics of these strivers living in the "urban and rural crossing zone". As Goethe said, "Man knows himself only when he feels joy or pain, and it is only through joy and pain that man learns what to seek and what to avoid." [11] In recent years, the mass departure of rural youth from the countryside is essentially a psychological induction under the collision of urban culture and traditional rural culture, and a unique phenomenon of the "cross zone" under the collision of urban civilization and rural civilization.

4. Conclusion

The "urban and rural crossing zone" shown in the Road of Life is a unique space in northern Shaanxi, and a cultural tradition of panoramic representation of social features. The drama reflects the improvement of urban and rural relations under the background of reform and opening up and the increase of rural population flowing into the city. With the steady advancement of China's modernization, the relationship between urban and rural areas begins to move from separation to integration, and then to mutually beneficial development of urban and rural areas. The concept of love in the drama is shown through three entanglements of human nature and love, and the concept of love that is close to the tradition and close to the modern is pulled backward as two different forces, making everyone deeply trapped in bitter love. The emotional impulse and the rational interrogation have a fierce battle in each person, showing the mixed life unique to the intersection.

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