

Analysis of the Performance Characteristics of Chinese Red Classic Movie Songs

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Abstract—Chinese red classic movie song is an important part of Chinese red classic culture. Chinese red classic movie not only plays the role of rendering the plot story and driving the mood of the viewer, but also has great research value on the lyrics and the form of the song itself. It contains rich revolutionary thought and spirit. Chinese red classic movie contains a large number of classic image groups, which show a side of the Chinese red classic culture features. The following is a summary of the revolutionary and practical, local and aesthetic, temporal and ideological features of Chinese red classic movie from the content and expression of the lyrics.

Keywords—red culture; movie songs; imagery; performance characteristics

I. INTRODUCTION

The red culture is mainly created in the process of revolution and construction, guided by Marxism-Leninism theory, and created by the Chinese Communist Party leading the advanced elements and the people. It is a special concept ideology with Chinese characteristics, rich in revolutionary spirit and heavy historical revolutionary culture. "Red Classics" is a group of literary art works including novels, poems, essays, comedies, movies, music, dance, art, photography, and the theme of the national liberation war and national liberation war led by the Chinese Communist Party.[1] It can be seen that Chinese red classic movie is a specific product born in the context of the red cultural era. Part of the song was created specifically for the red movie, which was widely circulated and became Chinese red classic culture. Based on the practice of continuous innovation and enrichment, Chinese red classic movie is an excellent literary and artistic work that reflects the spirit of the Chinese revolutionary era.

Chinese red classic movie creation was born in the period of Chinese revolution and construction. Chinese red classic movie is mainly distributed in the following periods: the War of Resistance Against Japanese Aggression (1937-1945), which was the main period, the previous period was the period of the Agrarian Revolution (1927-1937), followed by the period of the Liberation War (1945-1949), and the period of the War to Resist US Aggression and Aid Korea (1950-1953) and so on. According to its main content, Chinese red classic movie can be divided into the following categories: praising the revolutionary hero of the era (by age, there are

adult heroes such as the five heroes of the Langya Mountain, the young hero Pan Dongzi), praising the great leader Chairman Mao and the Chinese Communist Party, strongly condemning and resisting the crime foreign aggressors, calling on the people to unite to resist foreign humiliation, praising the great motherland, praising the military and civilian fish and water.

II. REVOLUTIONARY AND PRACTICAL FEATURES

Music belongs to the art of time. It is an art that conveys thoughts and emotions through sound. It has its specific emotions and aesthetic realms. The theme song "The Blood Battle of Taierzhuang" (1986) has the lyrics at the beginning of "The Sacrifice Has Got to the Last Chance". "Go ahead, don't retire, life and death have reached the last minute." The lyrics take "life and death" as a special situation, inspiring the people to go to bloody battles, calling on the people and the army to unite and save China, thereby it strengthens the call and spirit of the revolutionary songs. In order to reveal the cruelty of reality, the second to fourth sentences of the lyrics "The compatriots were slaughtered, the land was seized, and we can no longer bear it! We can't accept the conditions of the country of death! China's territory cannot be lost!" argued the cruelty and urgency of the war, inspired the revolutionary enthusiasm of swearing to be a slave to the country and to fight for every inch of China's land. Among them, "knife and gun" and "skull" are weapons used for combat, reflecting the revolutionary and practical nature of war.

The lyrics of the film "Landmine Warfare" (1962) "Burying the landmines, taking the guns, and running the battlefield on the fields, resolutely the aggressors and arming and defending their hometown", that used a series of verbs such as "burying", "taking", "running", "eliminating", "arming" and "defending" to strengthen the practicality of the struggle against aggression. In particular, the three verbs of "eliminating", "arming" and "defending" further highlight the revolutionary nature of the war, reflect the determination and confidence to resolutely guard the homeland, and reflect the courage of the people to defend their homeland during the War of Resistance against Japan. "Building a barrier with a mine, using mines to build steel walls and iron walls in the ravines and on the top of the mountain." "The ravine" and "top of the mountain" highlight the scale of the mine war,

reflecting the fierceness of the war at that time. The “vast territory barrier” and “steel wall iron wall” use metaphors and exaggerated techniques to describe the wide distribution of mines, thus demonstrating the enthusiasm of guarding homes. “Building” is a verb that shows the difficulty of landmine warfare and highlights the practicality of war.

The lyrics of the theme song “Tunnel Warfare” in the film “Tunnel Warfare” (1965) contains: “Everyone is a soldier, and the whole people participate in the war.” The main body of this song call is the rural people, inspiring people to participate in the revolutionary struggle with a call to action. This call-to-action slogan appeared four times in the text, internalizing the importance and key of the “all people.” It reflects the characteristics of the participation of the people in the tunnel warfare at that time, and reflects the revolutionary spirit of letting the people unite together to defend the enemy.” “To completely eliminate the aggressor” shows the resentment of the aggressor, “completely eliminate” is a kind of conviction and desperate determination to kill enemies. “The guerrilla warfare was launched in the Great Plains, and the village and the villagers were connected to the local roads”, further refining of the tension and universality of “Everyone is soldier”, indicating that guerrilla warfare is widely used in the Great Plains. The participation of the people shows the participation and inevitability of jointly resisting the enemy. Such a call has undoubtedly accelerated the process and stability of the revolutionary war. “Take a hoe in one hand and a gun in one hand” embodies the practicality of the revolution, and arming ourselves with weapons, conveys the lofty pride of defending the homeland. The lyrics are simple and powerful, with great inspiration and influence.

“Movie songs are an important part of the comprehensive art of film and a new genre of music art.”[2] The content of the revolutionary lyrics reflects the specific revolutionary ideology conveyed by the song, and the form of music plays a supporting role. Therefore, it plays the role of rendering the revolutionary atmosphere and sublimating the theme. From the form of lyrics, the above three songs use short sentences and words in the structure, such as “The sacrifice has reached the last moment”: “Compatriot, go forward, don’t retire!”, especially “go forward, don’t retire!” is concise and clear, and the repeated cycles are very rhythmic and musical. In the “Landmine Warfare”, “Burying the landmines, taking the guns, and running the battlefield on the fields, resolutely the aggressors and arming and defending their hometown”, and in “Tunnel Warfare”, “Everyone is soldier, the whole people participate in the war.”, its rhythm is short, powerful, and full of pride. These sentence patterns appear in the lyrics more than three times, reflecting a great call and revolution. Judging from the punctuation of the lyrics, each sentence is followed by an exclamation point, which strengthens the fighting tone. Repeatedly sing with short sentences and sighs, demonstrating the urgency and struggle of the revolution and greatly enhancing the revolutionary momentum.

III. LOCALITY AND AESTHETICS

The Railway Guerrilla (1956) episode is “Bouncing My Beloved Pipa-Lute”: showing the yearning for peace and the

longing for a better life situation. Weishan Lake is a faulted lake located in the southern part of Weishan County, Shandong Province, China. The “sun in the west” implies the defeat of the Japanese aggressors. “The lyrics of the red song are refined, straightforward and sung. The red song is a microcosm and symbol of modern Chinese history, expressing the Chinese people’s pursuit of truth, goodness and beauty and the yearning for a better life.”[3] “Weishan Lake”, “Pipa-Lute”, “songs”, and “horses” show the beauty longing of life after the war against Japan. In the era of brutal sacrifice, these ambitions and longings are full of poetry and painting, showing the warmth and harmony of the peacetime. “We smashed the car, grabbed the machine gun, hit the train, and fried the bridge, just like the steel knife inserted into the enemy’s chest, strike terror in enemy’s heart”. This scene contrasts with the poetic realm at the beginning of the lyrics, which highlights the longing to live in peaceful and prosperous China.

The theme song of the film “Battle on Shangganling Mountain” (1956) is “My Motherland”, which is full of a lot of aesthetic images. This song is specially made for movies that the theme is Korean War. Different from other revolutionary and call-to-action red songs, it focuses on lyricism and outlines the beautiful mountains and rivers and humanities of the motherland. Among them the beautiful images appearing are “big river”, “rice flower”, “white sails”, “mountain”, “land”, “friends”, “good wine”, “sunshine” and so on. The image of “big river”, “mountain” and “land” mainly reflects the magnificence and grandeur of the mountains and rivers of the motherland. The images of “friends”, “good wine”, “rice flower”, “white sails”, “helmsman”, and “work song” reflect the stability and humanistic harmony of life in peacetime. Anti-aggressive images include: “jackals and wolves” refers to the fascist aggressors; “shotgun” refers to the weapon of the anti-fascist aggressor, and conveys the meaning of resistance to the unjust war. The image of the term “onshore” means the Chinese mainland. The description of the scene on the shore expresses the soldiers’ feelings of the motherland of the motherland, and evokes the missing of the Chinese soldiers of the Korean War and the longing of the peacetime.

In the movie “On Iceberg Guest” (1963), there is an episode of “Memories of Comrades” for missing his comrades-in-arms. “Tianshan” refers specifically to Tianshan Mountain in Xinjiang. Among them, the localized images “hami melon”, “melon seedling”, “tambura” and “avalanche” are all specific to the scenery and things in the Tianshan area of Xinjiang, with local characteristics. Aesthetic embodiment: Three metaphors appear in the lyrics are extremely aesthetic. “When I left him, it was like that the hami melon was broken of melon seedling.” “He” refers to his hometown. The relationship between “I” and my hometown is vividly compared to “Hami melon” and “land.” Leaving home to go to the front line to resist the enemy performs their sacrifice spirit of “giving up family for everyone”. The second metaphor: “When I separated from her, it seems that the winter is not hanging on the wall.” “She” means “the girl in my heart.” Describing the intimate relationship between “I” and the girl as the singing of

tambura, shows the romantic feelings. The difference between “I” and her is to put this romantic feeling on hold to defend the country. The third metaphor: “When I say goodbye to my comrades, it seems the avalanche.” Here is the feeling of my inside of the comrades' sacrifice, while “avalanche is a catastrophic attack” with a heroic tragedy. “The melon is broken, the hami melon is still sweet, and the violinist will come back and tambura will ring again.” It means that “I” will return to his hometown and will meet the beloved girl, but “Dear comrades, you can't listen to me playing the piano again.” Expressing mourning and mourning for the sacrifice of his comrades through two contrasts.

IV. TIME AND THOUGHT

The theme song of film “Little Heroes” (1961) is “We are the communist successor”, with the young pioneers as the object of singing. “Along the glorious path of the revolutionary ancestors, love the motherland, love the people.” This lyric reflects the revolutionary spirit of inheriting the arduous struggle of the revolutionary martyrs and stubbornly resisting foreign humiliation. “Love the motherland, love the people” is a permanent melody of the times, and it is the ideological spirit that people of all ages need to remember and practice. The Young Pioneers are outstanding heirs of China's dynasties. “For the sake of ideals, brave advancement.” It is an incentive and an oath. This song has both the inheritance of the historical revolutionary pride and the vision of the future ideal. The revolutionary tradition of forging ahead is the outstanding revolutionary cultural tradition that the young pioneers should inherit and develop, and reflects the era of the development of the revolutionary spirit. In the revolutionary tradition, “hard learning, resolute struggle, victory, brave advancement” is the embodiment to adapt to the times. This also shows the revolutionary spirit and the ideology of advancing with the times.

The theme song of the film “The Song of Youth” (1959) is “The Song of Youth”. The lyrics “Familiar songs sounded warm and opened my dusty memories, making those years of distressing struggles and hardships hard to forget.” The lyrics are sung in the form of memories, “the struggles of the years” and “the things of suffering” refer to the years when the Chinese people struggled hard. “When the whole world sings the same song, there is no news of war in the pure day, the bell of happiness finally shakes down the tears in my eyes, but you are blurred in my vision.” Here is expressed the enthusiasm and the memory of in the sacrificed in youth for the country. It shows that in the era of freedom and peace, the hard-won thought content of the present life is cherished, and the history of pain should be remembered. This song expresses the nostalgia of the son of youth who is free to appear in a beautiful lyric. Youth represents the vibrancy of fresh life. It is full of vitality, hope and passion, and it is undoubtedly worthy to devote its own life to the peace of the motherland. The mourning and memorizing of the former by the descendants is the expression of the ideology of the praise of youth.

The film “Tunnel Warfare” (1965) has an episode of “Remember Chairman Mao's Words”. The lyrics include “The sun shines out of the square, Chairman Mao's thoughts flash golden light, and the sun shines warmly. The radiance of Chairman Mao's thoughts shines brightly, and the light shines brightly.” In the lyrics of this song, comparing Chairman Mao's thoughts to “sunshine” shows the influence of Mao Zedong's leader at that time and his thoughts deeply rooted in the hearts of the people. It also shows that Mao Zedong's leadership has a lofty ideological position in the hearts of the people. Mao Zedong Thought is based on Mao Zedong and embodies the ideological crystallization of the collective wisdom of the Chinese Communist Party. Guided by Marxism-Leninism, it is practical and revolutionary. Therefore, as far as Mao Zedong Thought is concerned, it is inherently ideological and ideological, and it is a classic idea that has been included in the glorious history. Mao Zedong Thought played an important guiding ideology during the Anti-Japanese War. At the same time, it also provides a practical idea that has been tested by countless practices for building socialism with Chinese characteristics. It should be remembered by the present and future generations. Therefore, Mao Zedong Thought is a typical representative of ideological and contemporary.

The film “Sparkling Red Star” (1974) is a story about the growth of the young hero Pan Dongzi from 1930-1939. The theme song “Red star song” is a song that is in line with children's temperament. “Video songs as an important part of film and television works can be said to be the soul of film and television dramas. Sometimes the impression that songs leave to people has exceeded the film and television drama itself.” [4] Among them, “red star” is a typical image. The red star here also represents the party and Chairman Mao. In the lyrics, the phrase “The red star sparkles in the darkness in the long night, and the red star in the winter is shining to welcome the spring, in the struggle, the red star is shining in the direction, and the red star is shining on the road.” The use of metaphor refers to the guiding position of the party and Chairman Mao during the revolutionary period. “Struggle” and “Journey” show the difficulties and hardships of the revolution at that time, the arduousness of anti-aggression and the endless resistance, which reflects the outstanding characteristics of the times. It highlights the indispensability of leaders and of correct guiding ideology during the revolutionary war years. The “red star sparkling” in the lyrics is a vivid representation and visualization of this era.

V. CONCLUSION

Chinese red classic movie was born in a specific historical period. It is characterized by revolutionary and practical, local and aesthetic, time and ideology. These outstanding Chinese red classic movies reflect China's main theme in the era of revolution and war. It emphasizes the inevitability and necessity of driving the aggressors with impassioned tone and thought-provoking call. From the lyrics content image and sentence form analysis, it can be concluded that Chinese red classic movie reflects the historical inheritance and development path of the Chinese revolutionary spirit. It takes the bloody struggle of the

revolutionary martyrs as an example. The inheritance and inheritance of this revolutionary spirit is the inheritance and response to the spirit of the times. Judging from the characteristics of Chinese red classic movie, the inheritance of national spirit of defending the beautiful homeland and the unity and unity of self-improvement has a strong era. Chinese red classic movie's dissemination and singing from generation to generation has made the people not forget the historical humiliation, so that they can better cherish the hard life that is hard to come by and better spur the latecomers to build a harmonious society.

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