

Study From the Aphasia of Female Collective Discourse Power to Awakening

Impressions of Film *Lost in Russia**

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Abstract—The film *Lost in Russia* is the story about the new-age mother, Lu Xiaohua, who takes the train to Russia to fulfill her desire to perform, directed by Xu Zheng in the technique of light comedy. Although it is a comedy, it is a film which reflects the struggle between female discourse power and the background of the times. Throughout the film, all the plot arrangements and role building revolve around female discourse power and their own transformation after the silent struggle against the times. The mother's solo travel is a woman's struggle for initiative and her own discourse power. The film is ostensibly about the mother's fighting for her initiative with a tough stance, but the truth is that the mother wakes up after her aphasia. As a family film in the Spring Festival, the content of the film and the reflected reality are worth thinking about. In this paper, it tries to analyze the female collective discourse power from the aphasia to the awakening shown in the film through three aspects including the story background, the plot angle, the character image shaping by combining with the female image shown in the film.

Keywords: *female, discourse power, feminist narratology, aphasia, awakening*

I. INTRODUCTION

In recent years, the "Lost" series has become a new force which cannot be ignored in the "Word of Mouth" and the "box office" of Spring Festival New Year films. "Lost in Russia" is known as the "Lost" series, but "Lost in Russia" is more of an orthodox light comedy than "Lost in Thailand" or "Lost in Hong Kong", the road films which are based on consumer entertainment. To some extent, "Lost in Russia" continues the narrative style of "Lost in Hong Kong", which "seeks to embed the unfinished dream, the complex, and the heart-wrenching problem in the film" [1]. This year's film "Lost in Russia", directed by director Xu Zheng, is a profile

of the awakening of the new-age mother generation like Lu Xiaohua. The film tells the secret between the mother and the son in a way that is too real, but the details of the film reflect more.

Nowadays, more and more women's self-consciousness begin to wake up and strive for their discourse power with the development of women's status in both career and family in Chinese society. Female discourse power is the comprehensive embodiment of women's interests, claims, qualifications as well as freedom. It not only includes the hidden recognition of the status and power of women's speech and their claims, but also depends on an effective social discourse environment, the mechanism of expression and the qualification of the subject. Moreover, it also directly displays the women's grasp of the status of self-reality and the expression of the corresponding subjective state of mind. [2] The director cleverly pushed the time forward by self-narration for 30 or 40 years. The story of the film's protagonist, Lu Xiaohua, is the product of that era. At that time, Lu Xiaohua had a high talent for music singing and had the opportunity to represent the consulate in a performance in Russia, but unfortunately the performance was missed because of being late, which became a heart knot in Lu Xiaohua's mind. The film mainly tells the story of Xu Yiwan, the boss of "Heater", and his mother, Lu Xiaohua, who, in order to meet the requirements of the mother's performance at the Red Star Theater, rode on the K3 train to Russia from the fierce conflict to the common difficulty.

II. ANALYSIS OF FEMALE CHARACTERS IN THE FILM

On the surface, the narrative perspective is aimed at the common topics such as parent-child relationship, husband-wife relationship, and the relationship between mother-in-law and daughter-in-law, and this image space constructed in such way is conducive to the viewer's understanding on the depth of the viewing. Image space is the intuitionistic presentation of narrative strategy, which can make the audience produce a kind of miraculous false experience in the first time, and make the audience immerse themselves in this kind of false experience to get pleasure. [3] In the film, the director shows the female's struggle in the realistic

*Fund: This research was financially supported by the Soft Scientific Research Foundation of Science and Technology Bureau of Chengdu (Grant No. 2017-RK00-00061-ZF), the General Project of Sichuan Provincial Department of Education (Grant No. 18SB0148), the General Project of Li Bing Research Center, Key Research Base of Humanities and Social Sciences in Sichuan (Grant No. lbyj2018-016) and the General Project of Higher Education Personnel Training Quality and Teaching Reform of Sichuan Education Department in 2018-2020 (Grant No. JG2018-785).

context through the unique setting of characters and the arrangement of plots, from the collective aphasia in the face of traditional ideas to the awakening of self-consciousness. The top three female characters in the film are mother Lu Xiaohua, wife Zhang Lu and traveler Natasha. They play three different female roles. The mother Lu Xiaohua became the heroine of the film, while the wife Zhang Lu and the traveler Natasha became onlookers of the non-mother role.

A. The awakening of female discourse power of the mother Lu Xiaohua

The protagonist, Lu Xiaohua, is the person who transcends the context most, and completely deduces the role of traditional women from aphasia to awakening to striver. Lu Xiaohua was portrayed as a kind-hearted old woman with her own simple dreams who was taught by traditional Chinese ideas. She crossed three ages background: when she was young, she lived in the 1950s when Beijing's intellectual youth came to the edge of Yili, Xinjiang for supporting the border areas, and there had the love between Xiaohua and Xu Xiang and the birth of love crystal Xu Yiwan as well as "to stay there for eight more years for love"; when she was in her middle-aged, in the 1970s, the intellectual youth returned home, ending the living in separate places, and at that time, the little Yiwan was only seven years old; in old age, in the 21st century, the 60-year-old Lu Xiaohua gave up taking the plane to take K3, making it possible to go to Russia by train. Through the plot arrangement, Lu Xiaohua tells the time of her experience three times, which corresponds to the corresponding ages in the quarrel and the story.

The film cleverly begins with a question-and-answer narrative in which the mother and son are held accountable for the cause of their father's death. Yiwan complained about his mother's control over his father, "control his eating and drinking... he felt he was not free and unhappy," "shouted to everyone that don't make friends with Xu Xiang, don't come to our house, and don't drink with Xu Xiang. In the end, my father didn't drink to death at all, he died because of being angry with you. "From dialogue and plot setting, we can analyze the situation of women in the context of a collective aphasia. First of all, it is shown in that the middle-aged Lu Xiaohua's series of "control" to her husband. In his son Yiwan's view, the mother restrained his father's freedom, but did not find that Xu Xiang's existence as like a "giant baby" lost the performance of his duties as a husband in the family. At that time Lu Xiaohua was aphasia, she did not fight for herself, but blindly paid for. Second, it is shown in that the middle-aged Lu Xiaohua made a scene in the unit. Her words revealed that "don't make friends with Xu Xiang and don't drink with Xu Xiang". An intellectual young woman, like a shrew, made a scene in the unit, and became a voice after her outburst. Female discourse power was regarded as a kind of banter. Women at that time never thought to change their current situation through the way of divorce, they cannot change their marriage, they cannot change their own men, and howl in the loudspeaker was the only way she can think of for catharsis. Her screaming at the top of her lungs and her madness reflected her helplessness towards her marriage. Behind the narrative is a plot, a subversive plot with a shared

experience so that the life of the audiences can complete the story. [4] On the other hand, Xu Xiang didn't drink alone but drink in a group of people. There was a group of people who could also represent her aphasia in their family, when Lu Xiaohua became the only voice in the collective aphasia crowd. But this kind of vocalization had no effect on the later marital status until Xu Xiang's death.

The story continues to develop. After the quarrel, Lu Xiaohua ran away, while Yiwan had to follow all the way. Deep in the dense forest, Lu Xiaohua calmly told Yiwan about her love and marriage. Her love was wonderful for an educated youth in a in a foreign land, she missed the screening because of being late, and Xu Xiang, a movie projectionist, played a film of "The Junior Iwan" for her. With a rare move, the young woman became Xu Xiang's wife and gave birth to children for him. This seemingly beautiful move made she give herself to a man who did not match in thought and learning, which laid the groundwork for her later unhappy marriage. When Yiwan was seven years old, she suffered the domestic violence after her husband's drinking, but she endured and said to her child as "there is burglary in the house". Her son's "I protect you" was in exchange for her "live for you". What a kind of helplessness and lack of love it is, moving is so cheap that a film played made she fall in love with a person and become his wife for life. The aphasia here was not just the young Xiaohua who is inexperienced and unable to speak but also her parents who though is not mentioned throughout the film. It is not difficult to infer that as a child born in the 1950s, there were so many brothers and sisters in the family, and those who can go out for supporting the border areas were the grown-up children in the family, and the parents had little time to take into account the growing needs of every child. The young Lu Xiaohua moved from her disappointment with her marriage to full-hearted nurturing of Yiwan. This kind of love is a kind of superimposed love, there is no place to release such kind of love, changing into the plot repeated many times that "why do you have to persevere to transform me?", and it is also confirmed by the film's seemingly irrational non-stop feeding scene. Faced with a grown-up child, she, pronouncing in 60s repeatedly, could not imagine what else she could offer but the supply of food. She treated him as a child and measured him as "good-natured" or otherwise "like your father". To measure whether a child is a lack of individual consciousness based on collectivism is "good-natured". From this point of view, she was still in a state of aphasia. On the other hand, she was afraid to see a change in her child's family and spoke to her daughter-in-law in an almost pleading way. She kept saying "it's all my fault" leaning against the window, blaming herself for the misfortunes of her child's marriage, but she didn't know where she was wrong.

The plot of the film continues to develop in accordance with the narrative goals, and after a long journey from quarrel to reconciliation with her son, Yiwan, they finally arrived at the Red Star Theater. The manager had to cancel their performance because she was late. The audience was leaving, and the curtain fell slowly, but the stuck curtain

gave her time. At that time, in Lu Xiaohua's eyes there was only a shining silver microphone, after a psychological struggle, she quietly walked over to speak for herself. Under her leadership, the choir's sisters came on stage one by one, perfectly performing their song "The Raspberry is Flowering". It was the first time in her life that she had spoken for herself. Surrounded by applause and the spotlight, she bravely took this step and realized her long-cherished wish when she was young. At the end of the film, Yiwan contacted his mother who said she wanted to go on a tour, so audiences are glad to see Lu Xiaohua's personal growth.

B. The defender of modern female discourse power by the ex-wife Zhang Lu

Zhang Lu, Xu Yiwan's ex-wife developing in sub-line, has become a champion of female discourse power. Unlike the mother Lu Xiaohua, Zhang Lu, as a career woman in the new age, was calm and brave in the face of competition and was capable of facing her feelings bravely. Never denied once loved, but when marriage was no longer what she wanted it to be, she became the first person to say "no". Zhang Lu mainly had three times of speech in the film. The first time, the film begins a conversation with Xu Yiwan, persuading Yiwan to complete the divorce agreement and articulate an explanation of their marital problems: she had also experienced the struggle to be the desired wife in Yiwan's mind, but she had been powerless to say, then saying "Why do you keep trying to change me?" The second time is the dialogue between Zhang Lu and the mother Lu Xiaohua, under Lu Xiaohua's repeated solicitude, her tone had become relaxed, it seemed that the event will have a turn for the better. But the mother Lu Xiaohua was clearly aware of her reluctance. The third time is Yiwan received Zhang Lu's phone call, he finally put down his pride, told Zhang Lu that he still loves her, he does not want to divorce her, and at that time his psychological line of defense had been completely defeated. Zhang Lu insisted on her own idea. From beginning to end, Zhang Lu is the person who is clear about everything most, when she falls in love, she will put herself all, while when she doesn't love anymore, she will let it go without hesitation.

C. Voyager Natasha is the absolute champion of female discourse power

In the film, Natasha, who met Yiwan on the train, becomes an absolute champion of female discourse power. She is young, she is sexy, she is bold, and she is aggressive. By constantly persuading Yiwan to leave his mother at the table; by accusing her boyfriend of infidelity; by cynically throwing away her boyfriend's ring at the back of the train; by almost having a "dewdrop relationship" with Yiwan if not stopped by the conductor; by the time she got to the station, it was only a few minutes from a quarrel to a kiss on the platform with her boyfriend. There are all sorts of signs showing that Natasha is entirely a champion of female discourse power. But whether such an over-ego's advocacy of female discourse power is worth learning is another question worth considering.

III. CONCLUSION

The film "Lost in Russia" ends perfectly in the atmosphere of full of warmth and reunion, from the main line mother Lu Xiaohua's performance experience, auxiliary line the ex-wife Zhang Lu's attitude towards career and marriage, as well as Russian beauty Natasha's self-conscious expression, women can only truly become the speaker of self-discourse power by getting rid of the shackles, and can form the process from aphasia to awakening. It is not difficult to find that the play is not only a family comedy, but also a female-dominated female collective discourse power from aphasia to awakening. As a family film in the Spring Festival, the content of the film and the reflected reality are worth thinking about.

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