

The Great Feelings in "Land Our Story" Directed by Yun Zhu Under Micro-image Narration

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ABSTRACT

A good documentary requires not only certain creative skills and formal expression, but also the integration of the creator's humanistic feelings to make the documentary more powerful and warm. "Land Our Story" takes the development of the Party Communist as the time line, starts from the portrayal of small people to narrate, expresses the farmers' humanistic feelings towards nature, land and the country, thus arousing the resonance of the audience's national consciousness.

Keywords: Land our story, Micro-narration, Humanistic feelings.

1. INTRODUCTION

"Land Our Story" was broadcast on CCTV-17 Agricultural and Rural Channel on October 1, 2021. The documentary adopted a brand-new presentation subject and narrative perspective. Different from the previous documentaries, which presented the farmers' groups with one-sided narrative way to set off the theme, this documentary takes a look at China's development from the perspective of farmers' groups. It is the first oral history documentary in China that takes farmers' groups as the filming subject. The first chapter of the documentary mainly records seven representative villages out of poverty as the breakthrough point, connecting the oral contents of the farmers in a time-linear sequence, which embodies the concepts of "Lucid waters and lush mountains are invaluable assets", "building a well-off society in an all-round way", "revitalizing the villages", etc. This documentary is also a flesh-and-blood documentary. In addition to presenting the main theme, it has witnessed China's rapid development over the past 100 years. It also enables us to truly feel the grassroots people who have sacrificed and paid for China's development through the words of farmers. It does not need the rendering of commentary. The plain words are enough to make people deeply moved and greatly arouse the resonance of the audience.

2. THE CONSTRUCTION OF IDENTITY: THE TINY POINT REFLECTS THE FEELINGS OF FAMILY AND COUNTRY

"Home is the smallest country, and the country is made up of millions of homes." The Chinese people have a deep feeling for the land since ancient times. This feeling is engraved in their bones. "Land Our Story" focuses on the peasant group and describes the change process of the land under their feet through the intuitive feelings of the peasants. It also reflects their love for the land in the small details and shows the warmth of a small family. Through the farmers' stories about the civilian heroes who fulfilled their duties in their personal positions, they showed the spirit of selfless dedication of the country and showed the love of the same family and country. Maurice Halbwachs once said: "Memory is not preserved in the past. It is formed on the basis of the present. Memory is reconstructed according to the needs of the present. The framework of memory is a tool to help people reconstruct their intentions." [1] The director reorganizes the memory according to the memory frame, thus giving the documentary a new meaning, which in turn affects the audience's feeling and interpretation of the film. This film inspires that audience's imagination through the memory told by the farmers. Although the story told by the farmer is the story of their village, it reflects the

development process of China in the past hundred year. At the same time, the film deeply digs out the extraordinary features of the micro-characters, and reflects the real life of the micro-characters. The real experience of these characters has a certain relevance to the audience's life, which enables the audience to deeply understand the connotation that the creators want to convey behind the words, and highly stimulate the audience's national consciousness.

For example, Qiliang Ge tells the story of Xiao He who was taken away by the Japanese when the Japanese invaded China and Zicheng Pan tells the story of the return of his lost loved ones to their homes. Behind these three words, the people's love for their compatriots and their fear of the Japanese army in their early years are vividly depicted. It also shows that the people's feelings for the land have been further elevated in the face of the national crisis. After the liberation of China, Ma Yongshun went from "opening his mouth as a fool and beating people with his hands" to the honorific title "Comrade Ma Yongshun", showing that the peasants had not only obtained land and peace but also respect. Today, with China's rapid development, grandma Yao tells us that she is singing and dancing all the time, and grandpa left tells us that chairman Mao's stories about upstairs and downstairs, electricity and telephone, plowing without cattle and electricity without oil have all been realized, and the happiness on her simple and gullied face is about to spill out, reflecting the strength of the motherland and the happiness of the people. From the words spoken by the peasants, the audience will be able to experience one village at a time from the oppression and bullying before liberation to the reform and opening up of sunshine avenue. The gratitude and love for the motherland reflected in it can be seen at a glance, which shows the strong patriotism of the micro-figures.

"Land Our Story" also describes the details of the farmers, and well presents the inner language of the farmers when they are telling. It makes the psychological distance between the audience and the characters closer, and makes the audience more deeply feel the feelings of home and country embodied in the micro-characters. This close emotional output can well express the intention of the director through the mouth of the farmers. When mentioning the history of images, Hayden White once stressed that "history and our view of history should be expressed by visual images and movie discourses" [2]. The film director has endowed himself with historical insights and

feelings in the creation of the documentary, and is good at capturing and expressing distinctive contents and revealing the inner world of the subject, thus making the documentary more appealing through the construction of image language, and also showing the national cohesion of the feelings of family and country.

For example, in the Chishui River, a concentration of water was diverted to Xu Rong, Bijie City, Guizhou Province, to solve the problem of people's shortage of water. However, it was finally sacrificed for transporting explosives. When Xu Rong's wife Shangying Gu recalled her husband, she said: "On October 25, her daughter was just born. On the first day of the winter month, he (Xu Rong) died. He was only 29 years old when he died. Our husband and wife could not get together and he died." "When it comes to this, Shangying Gu sobbed. The scene that should have been switched also stopped here for ten seconds. He cut two close-ups for Shangying Gu. With the use of background music, it is extremely easy to create a perceptual atmosphere for the audience. When the picture is silent, it also leaves the audience time to think and substitute. The next picture was of Xu Rong's daughter, who told the story, "To tell the truth, I have been thinking about my father for years." The stay and combination of these pictures are conducive to the formation of emotional increase and reinforcement, to strengthen the emotional memory of the audience, to enhance the appeal of the pictures, and to greatly arouse the emotional resonance of the audience. The documentary focuses on Xu Rong, a group that silently and selflessly contributes to the country. Under the narrative of micro-characters, the director wants to convey the patriotic feelings of the same family and country to the people, which can awaken the people's identification with the motherland to a greater extent. At the same time, this kind of presentation of the little-known figures in the long history also reflects the humanistic care shown in the video of the documentary.

In addition to consciously portraying heroes and model figures, the documentary also portrays farmers' own characters through their own memories and narration, thus infusing temperature and soul into the whole film. For example, the first chapter of the documentary begins with farmers' self-report: "No matter how heavy the rain is, we can't stop. What should we do if we stop the cement factory?" "My head teacher saved me five kilos of rice tickets in order to let me continue to study." "Yongshun Ma turned this joy of being the master of

the country into a great momentum." "He came home from work every day with thick ice on his cotton trousers." Through these words, the audience can deeply feel that no matter what kind of professional person he is, he has done his best in his post and shaped the image of farmers loving their jobs and dedication. The theme of "Land Our Story" determines its positioning as a historical theme, but how to stand out among the historical themes will make the audience more receptive to the film and make history more vivid. It is necessary to weaken its didactic nature and make the whole movie vivid and warm through the excavation of humanistic feelings and the shaping of characters.

3. RESHAPING THE RELATIONSHIP BETWEEN MAN AND NATURE

The films presented by the directors are polysemous. Each picture presented has the director's own intention. The audience also has its own unique thinking ability and can receive multi-level information through the pictures. However, this is also prone to ambiguity, leading to misunderstanding. Just as Siegfried Kracauer once pointed out in the explanation of the term "psychological-physical correspondence", "natural objects have various meanings, and they are easy to trigger different moods, emotions and internal ideological activities. In other words, there are many psychological and spiritual reflections". [3] Documentary in the creation process should allow the audience to understand the director's intention more clearly, so that they can receive not only the superficial information of the discourse through the decelerator's discourse. The director needs to mobilize the audience's auditory and visual senses to give full play to their subjective initiative, so as to reach the audience's sensibility, to feel more deep information through the content, and to produce different emotional responses.

The success of "Land Our Story" lies in that it not only clarifies the film narrative by connecting the words of farmers' statements, arouses the audience's emotions, but also inserts the narrative perspective of farmers' grandchildren, arouses the audience's thinking, and gives the audience great association and inspiration. For example, Yongshun Ma, the "king of tree-cutting", made many contributions to the country by cutting down trees. After carrying many great achievements, he realized in his later years that the originally dense forest had turned into a wilderness, causing natural

disasters such as water and soil loss, so he decided to carry out afforestation with his family in 1985 to restore the natural environment. The film shows that in Anji Yu Village, local farmers mainly made their living in mining areas and cement factories, and every family lived on the work in the mining areas. However, in 2005, local farmers unanimously decided to take the initiative to close down the mining areas, and the income in the village plunged from 3 million yuan to 200,000 yuan. The reason why farmers who knew that their income would drop sharply still made this decision was not only people's love of the land, but also people's love of nature.

In this regard, the film adds the perspective of a third person, namely, Fang Danna, the granddaughter of Fang Bomin. When it comes to mines, Fontana tells us that for me, who was still young at that time, that place was too scary. Tongzhen's words can better confirm the ruthless plundering of natural resources by people at that time, and also show China's unknown exploration of the road ahead at that time. After the mine was shut down, Fontaine said, "I don't know since when my hometown seems to have become colorful. The river is so clear." This discourse is extremely infectious, showing the changes and achievements of people's living environment after the restoration of green water and green mountains, and echoing the theme of "Lucid waters and lush mountains are invaluable assets". Fang Danna's words in front of the camera represent the young people's impression of the changes in their hometown on a certain level. It can greatly arouse the young people's emotional resonance and arouse deep memories.

Through the miniature of small figures, the film presents its reflection on nature, from the initial over-utilization of natural resources to meet its own material conditions of existence, to the subsequent return to nature, embracing nature, and actively maintaining the balance and stability of natural ecology. The active change of farmers' attitude towards nature is the best explanation to prove the idea that man and nature should coexist harmoniously. In addition to revealing a deeper concept through words, the film also vividly portrays the image of farmers and shows their love and responsibility for the land.

4. ARTISTIC REALITY: HUMAN NATURE UNDER MICRO-NARRATION

Based on the macro historical theme of the 100th anniversary of the founding of the Communist Party of China, *Land Our Story* selects representative historical time points on the time axis so that farmers can talk about the changes in their villages. At the same time, when telling stories, they focus on micro-historical figures or events for micro-narrative. The documentary presented not only accords with the theme of the times, but also plays an important role in showing the feelings of family and country and constructing national identity through the people who contribute to the development of China. Zehou Li puts forward the "emotional ontology" of artistic creation, which holds that "to construct culture is to construct human nature, and human nature is what I call psychological ontology, especially emotional ontology" [4]. The emotional nature of the film is very important, and the possibility of making the audience have emotional resonance is not a macro theme, but a micro narrative hidden under the macro theme. The micro-narrative shown in this documentary is full of human kindness, which enables the audience to substitute themselves into the artistic conception the film is intended to give through the perceptual pictures they feel when watching the film, and gives the audience emotional and spiritual satisfaction, thus achieving the goal of empathy.

Here's an example from the work, in the story of Anji Yu Village, the mine manager mentioned that he had used a book to record the accident of the workers. He felt sorry and heartache for the injuries of the brothers who fought together in the mine. When it came to the sadness, the mine manager bowed his head and remained silent. At this time, the picture stayed for a long time, and the narrative rhythm slowed down obviously. The scene showed a strong emotional color and showed the friendship between the characters. At the same time, the audience could be better able to substitute their own emotions and think deeply about the content of the characters, so as to achieve the effect of empathy. When the son of Yongshun Ma talked about China's liberation in Lin Hai Cang Mang, the party arranged clean bedding and sheets for Yongshun Ma, and later understood the great name "the Communist Party of China (CPC)". His son could not help covering his face and crying as he recalled his father's first respectful treatment after suffering.

This picture not only reflects the characters' inner gratitude to the party, but also reflects a son's affection for his father, showing the heavy affection between father and son. These shots reflect not only the inner feelings of the characters in the picture, but also the human feelings given by the director. When the audience watches these clips, they are easily substituted into the current mood and context by the director, which greatly arouses the empathy of the audience and pushes the mood of the film to a climax.

5. CONCLUSION

In the creation of documentaries about the history of the Communist Party of China (CPC), it is not enough to rely solely on the macro narration and the accumulation of historical materials to attract the attention of the audience. In the era of Web2.0, documentaries are also making continuous breakthroughs and innovations in narrative. The creator's lens should not only objectively and coldly reflect the appearance of things, but also move people with emotion, so that the touching story behind the characters and the spiritual connotation conveyed are deeply engraved in the hearts of the audience through the screen, and the concentrated humanistic care conveyed is a successful documentary. "*Land Our Story*" captures the feelings of family and country, enlarges the lens, inserts a third-party perspective to guide the audience to think about the connection between man and nature, and demonstrates the human nature through micro-narration. Therefore, it conveys the little people's love for nature, land and country, and enables the audience to feel the creator's strong humanistic feelings through the film. Its value and significance are worth affirming.

AUTHORS' CONTRIBUTIONS

Han Tian wrote the manuscript, Guicheng Zhuang contributed to revising and editing.

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