



The Generational Pedigree of Chinese Directors and the Contextual Features of their Works

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Abstract: The intergenerational division of Chinese film directors is the product of the formation of specific historical context. For a period of time, the intergenerational division of directors has become the academic category of film scholars. The intergenerational division is not only from the age of the work and the age of the director, but also from the social context of the film works and the development process of market system reform. This paper attempts to clarify the intergenerational context characteristics of Chinese directors' works from their genealogical development.

Keywords: Chinese directors; Intergenerational division; Context of works

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“Intergenerational division” of film directors, as a conventional saying or research paradigm, is the product of specific historical and cultural context and academic research practice^[1]. The early first generation of directors brought films into China with great contributions. Although they were only some opera documentaries, some short films and some very simple and even very vulgar plot films, they made Chinese audiences keep up with the trend of world films. The films made by the early film directors were totally different from the new ideas and spirit of the May 4th New Culture Movement. The selection of materials basically reflected talents and beauties, swordsmen, ghosts and other things, which showed that there were two problems at that time. The first one was among the most people, the spring breeze of the new culture had not yet blown among them, and

the second one was unknown to the new culture people. To occupy the most popular cultural territory of film, that is to say, they don't know the art of film, and they are still in the blind spot.

China's second generation of directors are mainly active around the 1930s, which is the period of Anti Japanese and national salvation. China's progressive films have been led by the party. At that time, Comrade Jin Qubai, as the leader, set up the film leading group of the Communist Party of China's underground party in Shanghai. Xia Yan was the group leader at that time, and they guided the film on the road of national development. The basic theme of the second generation of directors is to unite and inspire the patriotic spirit of the people and fight against the party and feudalism under the leadership of the Communist Party of China and around the two major tasks of Anti Japanese and national salvation. In the 1920s, Chinese films mainly focused on the sensational social news, mandarin duck and butterfly novels and martial arts stories, which emphasized story telling. In the 1930s and 1940s, they were gradually replaced by the fate of the small characters, the rich connotation of the characters' personalities and the general situation of the relationships between the characters, the creation of the characters, and the creation of the characters. An important carrier of expression. A large number of outstanding film talents have appeared, such as Cheng Bugao, Shen Xiling, Cai Chusheng, Shi Dongshan, Fei Mu, Sun Yu, Yuan Muzhi, Ying Yunwei, Chen Litang, Zheng Junli, Wu Yonggang, etc., such as the goddess, Xia Yan's spring silkworm, Fei Mu's city night, Sun Yu's road, Zhu Shilin's mother's melody, Shi Dongshan's woman Caichusheng's “yuguangqu” and Shen Xiling's and Yuan Muzhi's “taolijie” etc.

The third generation of directors are the pioneers

and creators of Chinese films. The success and failure of new Chinese films are closely linked with their creative activities. This generation of directors include Xie Jin, Xie Tieli, Shui Hua, Cheng Yin, Ling Zifeng, Bai Kuang and Cui Wei. They were born and grew up in the era of national turmoil, but they have deep feelings for the people to the motherland, class and national enemies Full of hatred, full of devotion and unconditional support for the founding of new China, and full of yearning for the art of the nation and the old brother of the Soviet Union, all these constitute the cultural preparation, psychological preparation and artistic preparation of this generation of artists. They devote themselves to art in the way of revolution, or to revolution in the way of art, that is to say, they regard art as a weapon of battle without exception, which forms the socialist ideal and artistic pursuit that this generation of directors strive for together. Therefore, they always put the social education function of film art first, consciously regard film as a tool and carrier To serve the interests of the proletariat, in terms of film language and skills, we attach great importance to the ideological symbol and interpretation of the montage School of the Soviet Union, the traditional dramatic structure, and the theme of the works. In terms of artistic method, the creative method of combining revolutionary realism and revolutionary romanticism is mainly used to strengthen class contradictions and class conflicts, and shape the heroes of the proletariat. Therefore, the attitude of exclusion and criticism is adopted for all other creative methods, which makes the arrival of Chinese films narrower and narrower. Of course, there are many excellent films in this period, such as Lin Zexu, early spring February, blessing, Jiawu Fengyun, Hongyan, etc., which are basically two themes, reflecting the revolutionary history and shaping the revolutionary hero image. However, the realistic themes are generally thin, pale, rough and false, and the slogans are popular, so that the later “four” The so-called “three outstanding” theory of literature and art of the people’s gang started, which is a lesson worth learning.

The fourth generation of directors and works, such as Ding Yinnan, Teng Wenji, Wu Yigong, Huang Jianzhong, Zheng Dongtian, Zhang nuanxi, Huang Shuqin, etc., graduated from the pre Cultural Revolution and the cultural revolution, and began to direct independently in the 1970s. This is their common experience and cultural composition. For

the first time in China, they break through the film ontology consciously and sincerely from theory to practice. They get rid of the drama image in the film creation and return to the film itself. They put forward a kind of concept, documentary aesthetics. They met with Bazin unexpectedly. Their theory relies on Bazin’s documentary film aesthetics formation of the intergenerational division of directors in the study of Chinese film history^[2].

The fifth generation films mainly include Chen Kaige, Zhang Yimou, Tian Zhuangzhuang, Wu Ziniu, Huang Jianxin, Zhang Junzhao, Zhou Xiaowen, sun Zhou, migashan, etc. they graduated from the early 1980s and created a new film language to reveal the mystery of China’s ancient history. These films include one and eight, the yellow earth, the blood of the black Valley, the grand parade, the horse thief, the daughter tower, the Black Cannon Incident, the king of the child and the red sorghum, which mark the birth of the fifth generation. If the fourth generation represents “small stories of the big era”, what the fifth generation pursues is totally different feelings: “a person’s tragic story can no longer contain everything we see and feel We need a more objective perspective, a more open-minded attitude and serious courage to face our creation. Because in front of us is a layer of history and culture. “to break through the familiar screen narrative form with new aesthetic concepts and new forms of expression, which became their very clear motivation for creation from the beginning. They pay more attention to the creation of images and the narrative function of voice. In terms of color, composition and voice, Chinese films that have always been focused on plot narration pay attention to the expression of audio-visual language of films. They question the long history of culture and pay attention to the symbols of ancient Chinese culture. They are often full of reflective characteristics.

The sixth generation of Chinese films has not yet become a climate. The films that have not yet been sold by Chinese people and the world have not fully formed their own independent aesthetic style. Therefore, some people think that they can only be called the new generation, but not the sixth generation. They are obviously less fortunate than the fifth generation. The fifth generation of directors are lucky enough to go on the same direction in a short time after the 78 reform and opening up It usually takes a long time for them to have the chance to direct independently. They are lucky to seize the last chance of the planned economy,

but the sixth generation has no such blessing. When we officially started the commercial tide on the day of their directing, Chinese films were helpless. On the one hand, they lacked financial support, on the other hand, they lacked market-oriented mechanism, plus life experience and knowledge reserve Insufficient. This is the embarrassing reality of the sixth generation of directors. In other words, the sixth generation of filmmakers started their difficult shooting and creative journey in the way of capital equipment system during a market economy reform and reorganization. Their shooting or self financing or seeking system support determines their survival strategy and shooting strategy. They can't look for the mutual relationship of the times from the countryside and the ancient history like the fifth generation directors. They can only open their own way from the specific personal perception of the city, the marginal figures, the youth past, the youth love, etc Their theme, more concentrated expression of today's young people's survival confusion and pursuit, and this kind of survival perception experience them.

Compared with the fifth generation, the sixth generation works create fables which are different from those of their predecessors^[3]. Their field of vision

is more about the individual, the emotional living environment and experience of the individual or their friends. However, the grand theme, the sense of responsibility of history, has been dispelled in their field of vision. For example, Zhang Yuan's "Beijing bastard" tells the story of a group of marginalized youth living in Beijing subculture circle, and Jia Zhangke's "Xiaowu" tells the story of Xiaowu as a thief in Fenyang, a small county city in Shanxi Province. The sixth generation directors are quite separated from the mainstream Chinese films. They are dedicated to their exploration with a pioneering attitude.

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