


☐

I'm not robot


reCAPTCHA

Continue

Blue kite movie notes

Tian Chuangzhuan, director of the marvellous The Horse Thief (D'o Ma zi, 1986), was an outstanding member of China's fifth generation of filmmakers. But Tian's most famous film, The Blue Serpent (Lan Feng Cheng, 1993), was banned in mainland China after its release, despite being very well received abroad (1,2,3,4). Very similar to the release around the same time the iconic classic fellow fifth-generation auteur Chang Yimou to live (Huozhe, 1994), Blue Kite traces down to the ground the struggles of ordinary people just trying to get on with their lives during the turbulent period of 1950s and 1960s Chinese history. During this time, various radical and socially destructive policies initiated by Chairman Mao Tse-tung and his cliques - such as the Hundred Colors movement, the anti-right campaign, the Great Leap Forward, and the Cultural Revolution - completely turned Chinese society upside down and forced the population to fight only to survive. Although things calmed somewhat after Mao's death in 1976, which led to the Beijing Spring and the resumption in 1978 of the Beijing Film Institute (whose class entry this year included fifth-generation filmmakers Chen Kaige, Chang Yimou, and Tian Chuangzhuan), it was always necessary to be careful in China about making public expressions critical of past government policies. This recommendation for caution, of course, always applies especially to filmmakers. So while To Live and Blue Kite do not explicitly criticize government policy, their mere coverage of the difficulties people endured during this time was enough to keep their creators in trouble with the authorities. Both films of these films were immediately banned in China. As for To Live, not only was the film banned, but also director Chang Yimou and actress Gong Li were suspended from film production. And while the coverage of those troubling years in Blue Kite was comparatively less emotional and more in the background than in To Live, the official response to the Blue Snake was even more serious - Tian Chuangjuang was banned from filmmaking for a decade. It is obvious that Tian's attempt to portray real human experience was interpreted by the authorities as a dangerous enterprise in the political debate. He later remarked, I finished shooting Blue Snake in 1992. But while I was involved in post-production, several official organizations associated with China's film industry screened the film. They decided that he had a problem with his political tilts and prevented it from being completed. The fact that it can appear today seems a miracle... The stories in the film are real, and they are connected with complete sincerity. My concern is that it was the fear of reality and sincerity that led to the ban on such stories

- Tian Chuangjuang however, I would say that almost all historical narratives inherently harbor some implicit author's point of view and cannot simply be considered simply objectively real. And this also applies to the Blue Snake. In fact on this score, Tian, himself, admits that the Blue Serpent was not even his first foray into the implied social image of society: The Director of Hunting Earth, Tian Chuangjuang, indicated that he intended both this film and his subsequent film about Tibet, The Horse Thief (Daoma zei', 1986) to be read as a metaphor for Chinese society. The oscillations between the well-ordered agricultural and domestic aspects of Mongolian life and the extreme violence on hunting grounds can be read in terms of a similar oscillation between order and chaos in Han Chinese society, with the Cultural Revolution as a period of extreme chaos. Fortunately for those earlier Tian films, the Chinese authorities did not see them in those terms. What makes the Blue Snake, however, is its compelling portrayal of real people fighting for happiness in realistic situations. The film tells the story of the boy Titus and his family from 1953 until the collapse of his family in 1968. It was perhaps a period of greatest upheaval during the Communist Party. And we see life at this time through the rich tapestry of the entire Titu family spectrum. Note that the blue snake, which is the game titus, is an important symbol in this story, as the blue color in traditional Chinese culture symbolizes hope and harmonious coexistence. This is what the Titus family aspires to in the face of the confrontational disharmony that often surrounds them. Although the film supposedly comments on Tietou (there are various short behind-the-scenes commentary from Tietou retrospectively describing some of the events and situations that have occurred in the family), the main focus of the narration is on Titus's mother, Chen Shujuan (played by Liu Lipin). It is the sensitive performance of Le Liping in this role that elevates the entire film to a high level. The story of the Blue Serpent is divided into three sections, which cover three stages in Titu's family life and which also correspond to three periods of social upheaval in Chinese society. 1. Dad From the beginning we see a young couple, Chen Shujuan (Liu Liping), who is a schoolteacher, and Lin Shaolong (Pu Kangxing), who is a librarian, have a joyous wedding ceremony in early 1953. Shuhuang and Shaolong are loyal communists, so they patriotically postponed the wedding for ten days in honor of Stalin's death and sing patriotic songs at the ceremony. At the end of the year, their son, Born. The word tietou means iron head, and throughout this story the stubbornness of the boy will be on display. We also met some other people in this family circle who are prominent in this story. "Sis" (Xiaoying Song) is Shuijiang's older sister, and among family members, she is the most steadfast faithful and dogmatic follower of the Communist Party's prescriptions. Chen Shusheng (Ping Tsong) is Shuijiang's brother and military member. Early on, he begins to have vision problems, and he eventually comes to terms with the fact that he will gradually go blind. Ju Yin (Hong Chang) is a pretty girlfriend of Shushen / fianc, also in the army. Chen Shuyang (Cuanzhong Chu) is Shuijiang's younger brother and is still in high school. Lee Guodong (Xuejian Lee) is a librarian colleague and friend of Shaolong As a little boy, Tietou plays with a blue kite, but he becomes excruciating when he sees the kite blown away. However, his father, Shaolon, assures Titus that he will make a new one for him. This, of course, has some symbolic connotation in connection with the optimistic views of Shaolong and Shuijian on life. They believe that when you stumble, you can always stand up and keep going in a positive direction. In this regard of desired hope, Tietou loves to sing the nursery rhymes that he learned: crow on a tree, crow flying free. The old crow no longer flies, the circling birds cry and coo. Small birds are looking for food. First feed my mother, and then breed. I wait patiently because my mother always fed me. A few years later, a massive beautification movement was launched to establish more state ownership of land and businesses, followed by the One Hundred Colors campaign (1956-57). During the last movement, ordinary people were encouraged to criticize their bosses and the way things were done. That's why both Shusheng and Shuyan dutifully criticize aspects of the organizations to which they belong. However, this encouraged openness proved to be something of a trap, because soon there was a backlash for a Hundred Colors campaign called The Anti-Right Movement (1957-59), and people who innocently expressed past critics were branded as treacherous right-wingers. So Shuyan was soon condemned by his classmates as right-wing. The government also set quotas for identifying the right: each organization had to determine the minimum number of its members as traitors. And so during a meeting of library staff, when Shaolong unfortunately had to make excuses to go to the bathroom, his colleagues called him right when he was out of the room. In a short period of time, both Shaolong and Shuyan go to the countryside to work in Camp. And things are not going well for Joo Ewing, too. A beautiful girl comes to the love attention of some high officers, but when she tries to break out of her clutches, she too is eventually arrested as right and sent to prison. Now with her husband Shaolong away, Shuijian, who has always been positive, struggles to both make ends meet and bring up the stubborn Tietou. She then receives a devastating letter informing her that Shaolong had died in an accident at his labour camp. 2. Uncle We now move into the second section of the film, which takes place during the Great Leap Forward (1958-60). It was a time when the communist government, trying to accelerate economic growth and catch up with the West, pursued reckless and unsaid policies that had disastrous consequences. The exact calculation of this prolonged cataclysm is hard to come by, but historians consider it one of the greatest human catastrophes in history. These oppressive and

destructive policies have led to mass starvation, and the best estimate is that the death toll is about 38 million. In addition, it is estimated that at least 2.5 million people have been beaten or tortured to death, and between one million and three million have committed suicide. With hunger growing, always obedient Shujian volunteers continue agricultural work in the countryside. Titu (Chang Wenyao) goes to live with his grandmother (Li Bin), and family friend Li Guodong (called Uncle Li by Tietou) volunteers come often and help take care of the boy. While Shujian is far away, we are shown huge communal kitchens that have been set up to help feed people en masse. This seems impressive, but later with the family at his grandmother's house, Shusheng complains, correctly according to historical accounts, that these communal kitchens were wasting huge amounts of food, and that a massive program of amateur steel smelting, which also carried out only the production of useless scrap metal. Sis just scolds Shusheng for being disloyal. When Shujian finally returns home, she thanks Uncle Lee for all his help and attention, as while she was on the sidelines and now. Lee ultimately admits that his family care is based in part on the guilt he has always felt for promoting Shaolong, who was branded in the library as right-wing and thus bears some responsibility for Shaolong's death. Shuijiang, always trying to stay positive, tells him to forget about what happened in the past, but Li can't forgive himself. Over time, Uncle Lee continues to be friends with Shujian and her family, and eventually Shujian agrees to marry him, mostly for pragmatic reasons. She wants Titus to have a new father. But Lee is beginning to show signs of severe illness, and three he was taken to hospital and died. Shujian and Titu return With my grandmother. 3. The stepfather of the third section of the film takes place in the early stages of another Chinese nightmare - the Cultural Revolution (1966-76). During this period, the devastating death toll has occurred again, with about two million people killed. And it was another period when mass hatred emerged among the proletariat to scare the more skilled and civilized elements of Chinese society and force them to feed helplessly. But the hallmark of the Cultural Revolution was how extreme and pervasive the level of violent hatred, especially among young people, was. The use of mass hatred, as it is known, has never lost its appeal to oppressive elites and continues to be used to this day (e.g. in Iran, ISIS, Trump, etc.). As this section begins, we see that Tietou (now played by Chen Jiangang) has become a troublesome teenager. He quarrels with his mother, whom he dismisses as a maid, and she, in despair, angrily responds with his epithets. Again for pragmatic reasons, Shuijiang decides to marry - this time on the fill for fellow senior communist Party member, Lao Wu (Baochang Go). There is no romantic love, but now she can let Titus live in a comfortable situation. So he and Titu move into a big house, Lao Wu. But the atmosphere there is cold, and condescending and dismissive teenager Titus soon becomes bored. One day, however, Titus' stepfather asks Titus to take his kite-flying. When their kite gets stuck high in the branches of a tall tree, Titus, recalling his father's optimistic advice, assures his cousin that he will make another snake for him. But now the cultural revolution erupts with a vengeance - schools are closed, textbooks are burned, and teachers and principals are accused of disloyalty by communist principles (struggle). Rebellious Tietou revels in all this chaotic freedom and chips up on the fight. However, as the turmoil deepens, Lao Wu, having read some of the indictments placed in public, realizes that he himself will soon be the target of angry Red Guards cadres, and calls on Shujian, for her safety, to divorce him and disassociate himself from him. Shuijiang seems ready to do so, but everything happens too quickly, and revolutionary chaos overtakes them. A disobedient mob of Red Guards comes to their home and captures Lao Wu, and they begin to beat him. Shujian tries to stop them, but she was also captured and beaten. They then turn on Titus and severely beat him. Final footage shows Tietou lying beaten and stunned in the street and vaguely aware as he looks up through his floor open eyes, from a damaged blue snake still stuck in a tree. Voice-over Thietu reports that his stepfather, Lao Wu, died during heart custody On November 7, 1968, his mother was sent to labor reform as a counter-revolutionary. His childhood hopes, as well as his mother's hopes, for harmonious coexistence in life lie as ragged as a torn blue snake stuck in the trees, and the film is closed with a repetition of the nursery rhyme Titus. Throughout Blue Kite we follow Shujian and her family trying to be positive and just trying to do the right thing in life. She and her siblings were well-intentioned and benevolent; they never tried to harm the people around them. But they were struck by the tides of socially-induced hatred that were artificially caused and swept over them. And Titus, with his real family fathers constantly being taken away from him as he grows up, had to cope with the intervention of a state that wrongly wants to replace them by inserting himself as his state father. We would like to think that the nightmares of biased violence and mass incarceration refer to a bygone, uncivilized era. But this kind of atrocity is still with us - and in China, too. Hatred, agitated in the name of nationalism and patriotism, will never disappear and must always be resisted. For example, in China, the UN reported that over one million ethnic Uighurs are in camps in western China. It may just sound like an abstract number to many of us, but Tian Chuangzhuan's carefully constructed Blue Kite, adorned with a sensitive performance by Liu Liping in the role of Shujian, puts flesh on this kind of thing. The film shows us all how this kind of politics can dramatically affect the lives of innocent people even on the periphery of what is happening. At one point at the end of the Blue Snake story, Tietou asks her mother what she is looking for in life, what it is that makes her happy. Shujian looks at him and, despite the occasional quarrels they had before, tells him, Be with you. It just expresses her sincere desire to live a loving life. Isn't that what we all want? ★★ ★★: Roger Ebert, Blue Snake, The Great Film, RogerEbert.com, (January 5, 2003). Acquarello, Blue Snake, 1993, Strictly Film School, (December 22, 2017). Kenneth Turan, film review: Blue Snake: The Honest, Powerful Chinese Saga, Los Angeles Times, (June 1, 1994). Marcel Clements, FILM; Blue Snake Sails for Censors, The New York Times, (April 3, 1994). James Berardinelli, Blue Snake, (China, 1993), ReelViews, (n.d.). Chris Berry, Neither One, Nor The Other: To Study the Theme of Viewing and Chinese Cinema, New Chinese Cinemas, (edited by Nick Brown, Paul G. Pikovic, Vivian Sobchak and Esther Yau), Cambridge University Press, page 103. La Lipin appeared noticeably earlier in Old Well, (Lao Jing, 1987). Joon Chang and John Holliday, Mao: An Unknown Story, Jonathan Cape, (2005). The Big Leap Forward, Wikipedia, July 24, 2019). Ian Johnson, Who Killed More: Hitler, Stalin or Mao?, The New York Review of Books, (February 5, 2018). The detention of Uighurs must stop, the UN tells China, amid claims of prison camps, The Guardian, (August 31, 2018). 2018).

blacksmithing level guide classic wow , jurnal asma pdf terbaru , metal gear solid 5 3dm , how to write instruction manual , brochure templates maker free , box and whisker plot worksheet with answers , probability worksheet 4 , 95105096724.pdf , unblocked_vex_1.pdf , parking_brake_bypass_best_buy.pdf , paris agreement pdf upsc , pathophysiology of schistosomiasis pdf , free_fire_mod_apk_unlimited_diamonds_and_coins.pdf , beatriz sarlo libros pdf gratis , killer commas worksheet answers , 10237660223.pdf ,