

On the Artistic Charm of The Battle at Lake Changjin

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Abstract: The popularity value of art works sought after by the audience stems from the artistic charm it creates, and The Battle at Lake Changjin refreshes the domestic film box office with its unique artistic value, and the film becomes a domestic film work with its details, narrative tension and a sense of strength A classic in the middle. In order to more deeply understand the artistic charm of The Battle at Lake Changjin in front of the audience, this article uses the choreographer and plot as the entry point to jointly explore and appreciate the artistic beauty of the movie.

Keywords: The Battle at Lake Changjin, Art, Charm.

1. Introduction

The movie of The Battle at Lake Changjin was released on September 30, 2021 in Chinese mainland, mainly telling the war story with Wu Qianli and Wu Wanli as the protagonists in the context of the War to Resist US Aggression and Aid Korea. The release of The Battle at Lake Changjin has stimulated the patriotic enthusiasm of countless Chinese people, especially in the turbulent international environment, while remembering the martyrs, inspiring us to cherish the hard-won happy life, which is particularly precious. This article mainly analyzes the artistic charm of The Battle at Lake Changjin, and analyzes the artistic charm of the film from three aspects: the beauty of the details shown by the ingenious lens, the beauty of the tension of the story by contrasting techniques, and the uneven beauty of the narrative that is opened.

2. The Ingenious Scene Shows the Beauty of Details

The Battle at Lake Changjin was jointly filmed by Chen Kaige, Xu Ke and Lin Chaoxian, but the specific division of labor was focused, Chen Kaige was responsible for shooting the scenes of the volunteer army entering the DPRK stage, Xu Ke was responsible for showing the integrity and vivid details of the film's story, Lin Chaoxian was responsible for shooting the battle scenes, and completed the characterization in the action design The shaping of personality and emotion. The historical background of the film's selection is relatively grand, which determines the huge story structure, in order to avoid the film from focusing on grandeur and being empty, the film director must balance the relationship between the grand theme and the sense of truth, and the details show effectively connect the big of the historical background and the small of the character's emotions, so that the big scene and small details of the film are beneficial to each other, so as to achieve the purpose of enriching the character image and personality and communicating the audience's emotions.

This picture in the film and television lens has made countless viewers excited. The volunteer soldiers waited in the ice and snow for the order to attack, Wu Wanli took out a potato and stuffed it into his mouth, and it was broken with a bite of his teeth, and then Lei Suisheng took out a potato that was hot with body temperature from his chest and handed it

to Wu Wanli, who bit half of it and handed the remaining half to his brother Wu Qianli. Warmly asked, "Brother, why did you bully me when I was a child?" "

Wu Qianli bit half of it and handed the rest back to Wu Wanli, smiling and saying, "Is it?" "

Wu Wanli took the potato and said by the way, "Yes! "

Wu Qianli replied while eating: "There used to be delicious food, my mother gave it to me, and with you, there is no mine."

The two looked at each other affectionately, Wu Wanli gave the remaining potatoes to Wu Qianli, Wu Qianli smiled faintly, waved his index finger to refuse, Wu Wanli insisted on stuffing potatoes to Wu Qianli, Wu Qianli's face was full of happiness, and shunshi took the potatoes and fed them into his mouth, and the two looked at each other and showed a happy look. [1]

This scene is set against the background of war, occurring in the gap between military missions in extremely cold weather, showing the brotherhood of Wu Qianli and Wu Wanli. But the details of the brothers' language and movements show different semantic fields: in language, the words are short and long, and the brothers' dialogue discusses the brother's bullying of the younger brother when he was a child; but in action, it makes up for the lack of language, and conveys the unspoken affection between the brothers with a potato with each other's body temperature. The experience of contemporary writer Ru Zhijuan in creating novels is a good interpretation of the deep meaning of the details of this film: "War makes people unable to have a chance to talk for a long time, but war can make people deep friends." Sometimes it only takes tens of minutes, a few minutes, or even a glance, and then it flashes by, but between people, in this instant, they can take care of each other, life and death. [2] This deep affection of the brothers is a brotherhood thicker than water, and it is also a comrade-in-arms who lives and dies together in war. At this time, the narrative rhythm of the film plot slows down, the vast ice field, the lonely falling snowflakes, the light gray and blue tones, the brothers complete a spiritual exchange, but also make the film characters and the audience reach an emotional tacit understanding, and all this comes from the exquisite character language and meticulous action in the film.

3. The Contrast Technique Shows the Beauty of the Tension of the Story

The Battle at Lake Changjin unfolds the storyline narration with Wu Qianli visiting his relatives as the background, and the peaceful environment makes the film more affinity, and also leads to the beginning of the Korean War. The film spares no effort to use large scenes to show the scenes of the US troops landing in New South Port, using language, looks and other details to show the arrogance and invincibility of the US army; at the end of the movie, also in New South Port, the camera is the embarrassment of the US military when it retreats and the panic of the characters. The beginning and the end of the film form opposite echoes, the self-sufficiency and defeat of the US military, the defense of the country and the hardships of the Chinese People's Volunteers, are all set in this vast narrative space, forming the tension of the film's story narrative, which helps to shape the character image and enrich the storyline.

In addition to the contrast between the beginning and end of the film to enhance the narrative tension of the story, the contrasting technique is also used in the process of plot advancement. For example, on the train from the volunteer army to North Korea, the instructor Mei Sheng and Wu Qianli talked about his life at home on vacation, Wu Qianli held a photo of Mei Sheng's eight-year-old daughter, and the two people chatted and reflected Mei Sheng's delicate love as a father, and he regarded this photo as a treasure and hid it at the bottom of the box. After the first exchange of fire between the Seventh Company and the American troops, Mei Sheng kept rummaging through the ruins for this photo, and when he found that the fire was only half burned, he held it in the palm of his hand and kept saying: Daddy is not good, Daddy is not good. Through his hoarse voice and the movement of holding the photo, we can feel the strong fatherly love. The photograph of Mei's daughter runs through the entire war. Mei Sheng has a delicate and deep love for his daughter, which contrasts with her brave and fearless battles on the battlefield. At the end of the Battle of Chosin Lake, Mei Sheng and Wu Qianli snuggled up next to the car, and the relentless war made them tired, Mei Sheng once again held a picture of his daughter, and slightly said the answer of her daughter after asking him why he went to war, "If we don't fight this battle, it will be our next generation to fight." The affectionate language narrates the deep fatherly love and the "great love" of fighting for the people.

Similarly, Wu Wanli let Wu Wanli write a review book and Wu Wanli's rapid growth in the battle, as well as the battle in which the US army inserted Yang Gensilian during the retreat, Smith's lofty military salute to the ice sculpture Lianjing, etc., are all film and television works that continue to enrich the emotions of humanity in war movies through the portrayal of these shots, and constantly enhance the narrative tension of war movies, these shots enrich the narrative extension of the film. It also pulls in the distance between the film and the audience, so that all aspects of the whole film are colorful and the theme is clear.

4. The Narrative That Is Opened Up Shows the Beauty of Jaggedness

There are many shots in The Battle at Lake Changjin that seem to have little to do with the main plot, but they are integrated with the whole story, making the story narrative

multi-layered, the camera arrangement has rich meaning, and showing the beauty of the staggered and orderly jagged beauty.

At the end of movie, when the American troops withdrew from Shimogaru-ri to the Water gate bridge, passing through the 1071 Heights, the three companies of the 172nd Regiment of the 58th Division of the Volunteer Army desperately resisted and repelled the American charge several times. While the battle was in full swing, the camera left the battlefield and gave the close-up shot to Yang Gensi and his comrades. Yang Gensi was the commander of the third company of the 1071 Heights defenders, and he led all the comrades of the three companies to always adhere to the lofty belief that "man is in the position", and when blocking the enemy's eighth attack, he mobilized the few remaining soldiers: "Comrades, we have blocked the enemy's seven attacks, and even if there is only one last person left, we cannot let the enemy pass under our feet." During the eighth impact launched by the US military, he pulled down the fuse of the explosive package and rushed to the enemy, practicing the life creed he wrote down in his notebook with actions: "I do not believe that there is an unfinished task, I do not believe that there is insurmountable suffering, I do not believe that there is an enemy that cannot be defeated." "From the perspective of film producers, in order to cater to the public's feelings of watching movies, in the performance of war scenes, most of them will exaggerate battle scenes to highlight the grandeur and cruelty of war scenes." But The Battle at Lake Changjin shows the cruelty of the 1071 Highland War, but also devotes itself to the state of man and the will of man in the Ink War. The close-up of Yang Gensi's notebook uses realistic techniques to illustrate the important role of human spiritual strength in battle.

Coincidentally, when the US First Marine Division was retreating to New South Harbor, it suddenly encountered rows of ice sculpture fighters who stood still in the severe cold, and Smith, commander of the US First Marine Division, was solemnly respected, emotionally saluted and sighed: In the face of such a determined enemy, we will never be able to defeat them. These shots are independent of the battlefield of Chosin Lake, enriching the connotation of film and television works, enhancing the language expression ability of the shots, and showing the heroic and tenacious fighting spirit of the People's Volunteer Army from different aspects.

The director inserted such a storyline in The Battle at Lake Changjin is deeply moving, as if the audience is not appreciating the art work, but traveling through time to immerse themselves, experiencing that the war is in front of them, and at the same time feeling the firm belief of the volunteer soldiers who are not afraid of strong enemies. At the same time, the director's portrayal of the battle of Songkuo Peak and the story of the Ice Sculpture Company is to express the Battle of Chosin Lake to the fullest, and to provide a basis for the subsequent retreat of the US army in New South Port. The expression of the language expression of the enhanced lens enriches the connotation of the film and television works, successfully presents the Battle of Chosin Lake in front of the audience, further sublimates the lofty ideals and beliefs of human nature, and enhances the sense of substitution of the works to the audience. [3]

5. Conclusion

The Battle at Lake Changjin reproduces the glorious course of the revolutionary ancestors' struggle for ideals and beliefs

with the grand scene of opening and closing horizontally and meticulous details. The use of various artistic techniques shows the unique aesthetic value of the film. At a time when the international environment is full of twists and turns, film art works are used to review and cherish the memory of the martyrs and inspire us to cherish the hard won happy life.

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