

On the "Return" and "No Return"

-- mǎn xīn qī pàn, guī yì bù guī

Chen Yang

Xi'an Shiyou University, Shanxi, 710065, China

Abstract: The movie "Return" is based on Yan Geling's novel "Lu Gang Yan Zhi" by director Zhang Yimou. It tells the love story between the hero and heroine in an ordinary family in the context of the "Cultural Revolution" period. Most of the colors used in the whole film are black, white and gray as the base, and the overall atmosphere is dark and depressing. The film is based on the heroine Feng Wanyu waiting for the return of her husband Lu Yanzhi without hindrance as a clue, but in the end, Jun Yi returns without knowing it, and until the end of the film, she is also in an infinite waiting to return. Throughout the film, director Zhang Yimou shows us the "return" of different people, but under the "return" of these characters, it is hidden that the "non-return" of the ordinary public's spiritual and spiritual trauma in the context of the times is hidden.

Keywords: Cultural Revolution, Return, No Return, Amnesia, To Be Returned.

1. Introduction

Director Zhang Yimou's film and television works are mostly adapted from literary works, such as "Alive", "Jinling Thirteen Chao", "Red Sorghum", etc., and the "Return" mentioned in this article is also the same. The original "Lu Gang Yan Zhi" often has 38 chapters, and Zhang Yimou's film "Return" only selects the last thirty pages of the original book to shoot. [1] The background of the era is the period after the end of the "Cultural Revolution" and the "Cultural Revolution", the intellectual Lu Yanzhi listened to his aunt's arrangement to marry Feng Wanyu, but because he was beaten as a rightist, he was forced to be assigned to work in the farm labor camp, and in an activity, Lu Yanzhi took the opportunity to escape and planned to go home to meet his wife, but because of his different political backgrounds, his daughter Dan Dan, who loved to dance, reported his father's whereabouts to the organization that came to hunt him, regardless of his father's daughter's feelings, because he could serve as the main dancer in "The Red Detachment of Women". Seeing that he is about to reunite with his wife Feng Wanyu, whom he has not seen for many years, but is forced to separate, this is the first "return" in the film, which ends in failure, which sets the tone of the emotional development of the entire film - depressed and painful. The camera turns to the end of the "Cultural Revolution", when Lu Yanzhi, who has undergone labor reform, returns to reunite with his wife, but her wife does not know him due to illness. This sudden change caught Lu Yanzhi off guard, and after many unsuccessful attempts to help his wife recover her memory, she reluctantly accepted it and accompanied her to wait for her "return". All this seems absurd but close to reality, and it is difficult to calm down for a long time after watching it. Now we will make a brief analysis of the "return" in the film.

2. Different Forms of "Attribution"

2.1. Lu Yanzhi's "Return" of the Individual

After the end of the Cultural Revolution, Lu Yanzhi, who was reformed in the Great Northwest, returned home in his personal sense, and when he came to the train station again,

his daughter Dan Dan came to pick him up, the furnishings of the home did not change much, and the turn of his daughter Dan Dan's attitude towards himself, as well as knowing that his wife Feng Wanyu was waiting for his return, made him receive a warmth different from when he was transformed in the Great Northwest, which was his own "return".

2.2. The "Homecoming" of Family Members

At the beginning of the film, Lu Yanzhi fled home, stomped around downstairs, and finally decided to go upstairs to meet his wife, who knew that she might be the husband she was looking forward to day and night, but did not open the door because of various worries, and then her daughter Dan Dan appeared. Lu Yanzhi asked Dan Dan to tell his wife the time and place of the next day's meeting, but Dan Dan turned the time and place to tell the hunting team, which also foreshadowed the end of the first return. Feng Wanyu witnessed the arrest of her husband Lu Yanzhi, who fought for a head and broke the blood but could not do anything. After that, Feng Wanyu was unwilling to forgive her daughter Dan Dan's act of killing her relatives, and the relationship between mother and daughter fell to a freezing point, and Dan Dan was forced to move out of the house until Lu Yanzhi returned from his second rehabilitation. After Lu Yanzhi learned about the situation, he went around and wrote a letter to his wife, who was already suffering from "psychogenic amnesia", telling her wife to forgive her daughter Dan Dan and let Dan Dan move back home. After receiving the letter, his wife chose to forgive DanDan, and dandan moved back to live, which belonged to his daughter Dandan.

2.3. The "Return" of Background and Emotion

The "Cultural Revolution" has always been a sensitive topic, and for the film and television industry, it is also a "red line" for review, in which the scale has no exact standard and is difficult to grasp. Director Zhang Yimou's "Return" does not describe the "Cultural Revolution" at length, but in the process of promoting the film, the background of the times is implicitly explained to the audience through light and shadow effects, house decoration, plot dialogue, etc. [5] From the

beginning, when Dan Dan danced the "Red Detachment of Women", the dance teachers privately stated that although Dan Dan danced best, she could not dance Wu Qinghua because her father was a fugitive, and it was impossible for Wu Qinghua to dance such a positive role. When Dan Dan and Feng Wanyu were interviewed, the sticker decoration on the wall and the red armband of the interview leader along the way were all implicitly telling us the background of the times. The only two explicit signs in the whole film are the banners that flash in the dance classroom that read, "Carry the Great Proletarian Cultural Revolution through to the end," and the word "rightist" mentioned by the leader of the red armband. This is the "return" of the director Zhang Yimou through minimalist dialogue and communication and the background of the era explained by the decoration of the house; and then look at the color tone in the whole film, most of the color tones are gray and dull, and the characters in the film are mostly dressed in three colors of "black, white and gray", which are combined with the plot in the film, giving people a depressed and depressed feeling throughout the whole process, which is the "return" of the emotions of the general public in the context of the times.

3. Hope to Return, Return and Do Not Return

Throughout the film "Return", the whole film is pointing to the theme of "return", such as the wife Feng Wanyu looking forward to the return of her husband Lu Yanzhi day and night, Lu Yanzhi did not complete the transformation and escaped to see the return of his wife and daughter full of longings, the return of the body when he returned home again after rehabilitation, the return of his daughter Dandan in the home with the help of Lu Yanzhi, etc., these are the "return" that directly hit the theme, echoing the title "return", and under the perspective of these returns, there is a "no return" that we need to experience with our hearts.

3.1. Lu Yanzhi's Spiritual Level of Non-return

After the end of the Cultural Revolution, Lu Yanzhi was rehabilitated and released to return home and returned physically, thinking that the pain and depression he had suffered when he was reformed in the Great Northwest could be swept away with his return home, but he did not think that what awaited him at home was not a call that he thought about day and night. When he returned home, he found that everything seemed to have changed and seemed to have not changed. The furnishings of the home have not changed, but the bottles and cans are plastered with sticky notes; the door lock has not changed, but it has not been locked since the failure of her last return; and the wife Feng Wanyu has an aging face, but in the corners and corners of the home, she shows her constant thoughts about herself. This made his heart mixed at this time, and finally waited to meet his wife again, full of joy, he thought that he could hear his wife's familiar and kind call himself a "Yan Zhi", who had wanted to wait for a sentence that was indeed full of strange eyes. The reason is that his wife Feng Wanyu suffers from "psychogenic amnesia", she thinks about her husband day and night, and finally stands in front of her but does not know each other, which inevitably makes people's noses sour. For Lu Yanzhi, Feng Wanyu was the person who loved himself the most and knew him best, but he could no longer recognize his appearance, and this spiritual blow might not be less than the

pain of the transformation in the Great Northwest. Therefore, Lu Yanzhi began to use various methods to help Feng Wanyu remember herself and restore her memory. None of them came to fruition, and presumably his heart was also very desperate and helpless[4]. In the author's opinion, it is not so much that Lu Yanzhi did everything to help his wife Feng Wanyu retrieve her memories in order to find their love, but perhaps more to find herself in Feng Wanyu's heart, and to find the man in this family, Lu Yanzhi, is a kind of salvation for her own spirit. Feng Wanyu's missing memories have not been recovered until the end of the film, although in the end Lu Yanzhi accompanied Feng Wanyu as a neighbor "letter reader", but in the real sense, although he recovered his free body and returned in the flesh, all the things that belonged to his spiritual level were passively failed to return to this home.

3.2. Hidden in the Public's Homelessness

Lu Yanshi failed to return to the first time and was arrested, and soon after Feng Wanyu suffered from psychogenic amnesia, the cause of psychogenic amnesia is generally explained in medicine as having suffered a very major blow, the brain in order to protect itself, it chose to let people no longer experience this emotional and painful trouble through amnesia, belonging to a type of body for its own self-protection. That is to say, Feng Wanyu chose to forget a part of the painful memory, Lu Yanshi tried to use different methods to awaken her memory of herself after knowing it, sitting in front of the piano in the old days and playing the same song, which awakened this familiar tune in Feng Wanyu's memory, not the way Lu Yanshi played in the old days; Lu Yanshi pretended to be a letter reader, sitting next to Feng Wanyu and reading the letters he had written to her before, Feng Wanyu listened to the tears in her eyes, looking forward to the arrival of the letter readers every day but did not piece together her face in the events described in these letters; in desperation, Lu Yanshi asked her daughter Dan Dan to forward her newly written letter to her wife, telling her that she would return from the train station on the 5th of next month. So there is a plot from the second half to the end - Feng Wanyu must comb and dress up on the fifth day of each month and go to the train station to pick up people with a sign written in advance and with the name of "Lu Yanshi". At first, Lu Yanshi always pretended to walk out of the train station until he reached Feng Wanyu's side. But she was just anxiously and expectantly waiting for the "Lu Yanshi" in her heart, and she didn't know herself as she approached. Until the end of the film, Lu Yanshi compromised and accompanied Feng Wanyu as a letter reader to meet the "Lu Yanshi" who was waiting for no return.

For Feng Wanyu, who suffers from psychogenic amnesia, the most important thing in her remaining days is to go to the train station every month on the 5th to pick up her husband Lu Yanzhi home, whether it will come or not, rain or shine, never absent. The root cause of this incident is the persecution of himself and her husband in the socio-political context of the Cultural Revolution. Although the Cultural Revolution has ended, it has never stopped in her heart. This kind of mental trauma in Feng Wanyu translates into the repeated act of going to the train station to pick up her husband and the endless psychological trauma and torture, which is deep in the bone marrow and cannot return to peace with the end of the Cultural Revolution, which is the non-return of the public's psychological trauma hidden outside the film.[6]

Director Zhang Yimou is represented by Lu Feng and his

wife in "The Return", alluding to all those tens of millions of ordinary families who suffered from it in a specific environment during the Cultural Revolution and could not be cured. For ordinary people, the pain and harm caused by the soul cannot be calmed down with the end of the change and the passage of time, and the imprint left by the wheel of history will not disappear with the passage of time.

4. Conclusion

As the seventh art, film not only wants to express the beauty of light and shadow, but also further explains the story, expresses the artistic conception and conveys the spirit through the picture. In Zhang Yimou's film "Return", there is no particularly tense and exciting plot in the whole film, whether it is the development of the story or the tone of the soundtrack, it is a slow, depressing and straight output, layer by layer, deeply rooted in the hearts of the people. Under the many "returns" there is a "no return" that needs to be experienced with the heart, which is the magic pen of the film. And the rhythm of the narrative, the regulation of colors, the contrast of plots, etc., all reflect the charm of film art, which is worth watching repeatedly and reading repeatedly by the

audience.

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