

‘The Climbers’: Climbing the Everest for the Country, Never Yielding an Inch of Ground

Cui Hongtu¹, Zhao Cai²

1, 2 School of Humanities Tiangonguniversity, Tianjin 300000, China

ABSTRACT. On the occasion of the 70th anniversary of the founding of New China, there were a number of film and television works with high box office and good reputation. Among them, “The Climbers” is a film based on historical events. Before the film was released, this type was in the history of Chinese film. It is still blank. The main melody film always runs through the current proposition, and its content and form are also flowing and changing. Therefore, the article believes that this film opened the prelude to the “Chinese main theme adventure film”, which is a form of rhythm of the main melody film in the contemporary, its experimental and exploratory worthy of study. This article interprets the ideological and artistic nature of *The Climber* from the perspectives of the main and secondary line narratives, character construction, and the ego and the big self.

KEYWORDS: *Climber; Narrative; Group portrait; Everest spirit*

1. Introduction

On the eve of the National Day of 2019, the three main melody films were released, namely, “I and my motherland”, “The Climbers” and “The Captain”. The premiere of the daily ticket room has exceeded 100 million, and its attendance rate is among the best in the National Day. At the same time, each film has its own characteristics and attributes, which are good at box office and good reputation. Under the atmosphere of the 70th anniversary of the founding of the People's Republic of China, The three films condense the Chinese people's journey from being exploited and oppressed to struggling, and convey the national spirit of the Chinese people from painstaking efforts to the revitalization of China. At each stage, the most powerful voices of the times have been issued.

With the marketization of the film and the acceleration of globalization, the various types of film elements are intertwined and integrated with each other, which makes the film culture of this period more diversified and expands the film culture space from one dimension to all directions. Therefore, the recent major melody film has changed significantly, that is, to commercialization, and commercial films have also turned to the main melody in sync with the times. Therefore, the recent major melody film has changed significantly, that is, to commercialization, and commercial films have also turned to the main melody in sync with the times. The film “Climbing” has both the meaning of surface narration and deep connotation. Its depth requires audiences to interpret and consider. This film is the first time that Chinese filmmakers have tried the mountaineering adventure. It is no exaggeration to say that this film has opened a new type of Chinese film. The film maximizes history, confronts reality, and senses the pulse of the times [1]. This is the best proof and test of the main melody film of the times. Therefore, the article believes that the “China's main melody adventure film” officially kicked off, and there will be similar types of films of similar themes or styles in the future. Here is a simple reflection and analysis of *The Climbers*.

2. The Mutual Advancement of the Parallel Narrative Lines of the Main and Secondary Lines.

The film is based on historical events, the content of the story is highly reductive, and the maximum and highest level fits the reality at that time. This is the basis for the development and continuity of the story. In terms of narrative, how to externalize the kernel requires external events to create a situation that fits the story. Therefore, the director used the main line and the secondary line to narrative in the narrative, and the two main lines were intertwined and promoted. Similarly, the film also added some additional feeder lines to assist the narrative of the main and secondary lines, For example, Fang Wuzhou and Qu Songlin's memories and quarrels for they didn't leave sufficient evidence in the first mountaineering in 1960, Fang Wuzhou's work as a worker in the boiler room, and students in the classroom questioned whether Fang Wuzhou and others were on Mount Everest, etc. The multi-view narrative has laid the complexity of the full-featured character's emotions and the

complexity of the climbing team's mission.

In terms of the main line, the two main characters who built the moral dilemma of two generations are Fang Wuzhou and Qu Songlin. Their group successfully crossed the “second step” in 1960, and for the first time, humans climbed Mount Everest from the north slope. Unfortunately, in the process of this summit, the camera was accidentally dropped, no image data was left, and the voice of doubt was heard internationally. Later, Qu Songlin was injured and Fang Wuzhou was also sent to the factory as a boiler worker. At this time, the domestic voice became more and more fierce, and the Chinese had left footprints in their own territory. However, the international community does not agree that China has already reached the summit of Mount Everest. Other countries such as India also want to climb Mount Everest, which is tantamount to giving us a hidden challenge. Therefore, the pressure and mission of the climbers are also aggravated. Throughout the world's doubts about China's summit of Mount Everest, although we did climb to the top, this success is full of regrets. The film also implies that in the next few years, the climbers will be ready to re-certify themselves. Therefore, the contradiction between the international and domestic facts about the “misplacement” of the fact that they climbed Mount Everest in 1960 became the first binary opposition in the film, and became the primary contradiction in the development of the film story, and it is important.

In 1975, the country once again organized the Everest Mountaineering Team. Fang Wuzhou and Qu Songlin were not reused for more than a decade. They finally waited until the day when the conditions improved, but Qu Songlin could only serve as the deputy commander in the rear because of the fallen illness, training a new generation of young people climbing the Everest. But the overall quality of the new generation is far from the athletes of their time, which makes Qu Songlin very painful and anxious. Therefore, he paid special attention to training young photographer Li Guoliang and gave Li Guoliang high hopes to make up for his regrets. From this main line, the development of the story is increasing. The drama conflict seems to be concentrated on Qu Songlin and Li Guoliang. It is better to focus on the two groups, that is, the opposition between the two generations of climbers in values and culture. As the Qu Songlin said to Li Guoliang in the movie: “I am not against you, but cherish you.” Therefore, the new generation of mountaineering members under the guidance of their predecessors, carrying their hopes to start again. Therefore, the one-on-one relationship between the new and old generations of climbers constitutes the second binary oppositional narrative structure in the film.

In terms of the secondary line, the most typical one is the emotional spurs of Fang Wuzhou and Xu Ying. The audience has different opinions on this part of the narrative, and they have their own positions and angles. The emotional line is not the intentional addition of the director, but to express the psychology and state of the young people in that era. It is conservative, with passion, and with a hint of impulsiveness, it is their “confession”, that is Symbols and labels of emotions between young men and women of the era. On the one hand, it is pure interpersonal communication. On the other hand, they understand the mission and responsibility of each person in the background. This kind of cognition and self-realization ability that transcends passion and is more rational is the humanistic spirit unique to that era. Therefore, this kind of emotional line is inevitable. Without the ignorance of young people in that era and the environment, they would not become the future of controlling the overall situation, leading a new generation of climbers, and shouldering the heavy responsibility of the country, so this narrative is not To join the emotional drama like a hard-hitting, as if to deliberately fill, like a hodgepodge, can not jump out of the strange circle of commercial films in the commercial film. The addition and accumulation of emotional lines is the main line of narrative. They are echoed and coincidentally. This tests the director's control over the emotional tension of the play. Therefore, the meaning of the secondary line narrative in the whole film is contradictory and dialectical, and it is opposite and unified.

In general, the narrative rhythm of watching and interpreting this film should reflect the international and domestic social background from the overall perspective. For example, at the time of the dispute between China and Nepal at the time, the former Soviet Union's transformation of Sino-Soviet relations, that is, how the world sees New China; at the same time, how does the Party Central Committee and the general public view the issue of climbing Everest, how to solve materials and equipment, and how to At the foot of the summit, a road to the mountain is opened, and the safety of athletes from local reactionary elements is also guaranteed. These are very realistic disadvantages.

The characters in the play are also ordinary people, and there will be helplessness and demise, showing the true feelings of the emotions of the young people of that era. The trust between people shows their values, positive energy and great ambition. Therefore, the important point of this film is not only to express the challenges of our athletes in the process of climbing, but also to surpass themselves. It is also necessary to highlight the comprehensive picture behind this historical event. Therefore, other details must be considered in the narrative. Only by adding foreign events can we show the complexity and contradictions of history more vividly. Maximize the history and increase the focus on the time.

3. The Contrast and Wholeness of a Single Character and Many Characters.

Character shaping in the lens language is typical and special, focusing on the interaction between characters, between characters and the environment, and a series of detailed issues. In the literary creation, there is the concept of “typical characters in a typical environment”. Then in the “The Climbers”, how do the directors construct different typical characters in this dramatic situation, highlighting the character, temperament and destiny of the characters? To drive the narrative?

In the positioning of many characters, the first is the personal image of Fang Wuzhou to bring out the overall image of the character. Wu Jing's interpretation of Fang Wuzhou's real heroic image, and the director's appearance of his character as a hero of the style, this visual pleasure with aesthetic expectations instantly enhances the audience's expectation and recognition of the character. Unexpectedly, the director did not add more mystery to the role played by Wu Jing. Instead, he opened the rifle and showed his character and motivation without any scruples. He is such a collectivist spirit and has a national honor, ordinary but not common mountaineer. Wu Jing's appearance and character positioning in this film is a heroic role in the war action film before the subversion. He changed the image of the tough guy from the beginning to the end in the hard-core type film. He is a mountaineer, knowing how to retreat and understand love. In addition, the director did not completely lose Wu Jing's personalized performance characteristics. In the factory, while reading Xu Ying, he instantly climbed to the top of the building with his own martial arts skills, and integrated his skillful performances into the role of Wuzhou. The coherent upward climbing movement is a metaphor for his frustration journey to climb the Everest Road. At this time, he made a contrast to the character's later fate, and paved the tragic drama power for his relationship with Xu Ying. The director did not over-render and fill the appearance of Fang Wuzhou's character, but instead of conforming to history, based on reality and intuitively positioning people, directly displaying characters from a broad perspective, enhancing visibility and reality. Therefore, this is the personal image of Fang Wuzhou, which laid the role of the film to lead other groups of characters at the beginning.

Secondly, the group of characters gradually appeared. What purpose did the director set for the group image? Because Fang Wuzhou's uniqueness determines that he is in the role of a pivot point in the film, then it is better to compare Fang Wuzhou with everyone, and also divide and compare the division of labor in different groups. The reason for this analysis is that the group image relationship actually hides the important central ideas in the film. Through the personal image of Fang Wuzhou, it is in stark contrast with other groups. This contrast is not a matter of separation, but it has his presence on the summit of Mount Everest. The first time is success but there is regret, the second time is With a complicated state of mind, the shadows that the first generation of climbers could not erase were completed. This time, it was truly full of enthusiasm. It was also in the shadow of the sound that we will not be questioned again. Fang Wuzhou contrasted with the mood of two generations during the two mountaineering, the first time is the attempt, the second is the breakthrough. Therefore, Fang Wuzhou is a comparison of two journeys in two operations. The role of personal image promotes the trend of plot development, and gradually turns the story to a climax. At the same time, it fully promotes other characters and shows the relationship between group figures. It is the contrast and wholeness of a single character and many characters.

In the overall group image, three different small groups can be refined, the commanders represented by Zhao Kun and Qu Songlin, the meteorological group represented by Xu Ying, and the new generation climbing led by Li Guoliang and Yang Guang. Team and so on. They have different positions, divisions, and attitudes, and they are also contradictory to some extent. This is the overall group image between the older generation and the fledgling youth, between men and women. The contrast between these groups is opposite and unified. Opposition is the perception, consideration and action of the same two things by different generations. The unification is that these small groups of images are all dedicated to each other around a big theme, so their hearts are connected together, and their efforts are toward a goal. This constitutes a macroscopic perspective. The group image has shaped and explained the central idea of the film, that is, unity is power.

At the same time, the group image includes both the young mountaineers in their early 20s and the meteorological group represented by strong women. The group of characters is more diverse, and the side reflects the more round and three-dimensional shape of each character in the group. Fang Wuzhou has always been honored in the country. In front of and in the personal emotions, Qu Songlin changed from the initial competition to the realization of his own mistakes. Li Guoliang and the black peony lived together and liked each other. The shaping of these characters mutually proves the character and identity. From a point of view, the film is just right for each character's positioning and handling. It is a point-to-face way to portray the overall relationship of characters and promote the progress of the plot. Therefore, in the main theme of this new theme,

the characters created are different from the individual heroism in the previous war action films. This film is shaped by the heroic group image of collectivism, placing the complex group of characters in people and nature. In the context of the contradiction between man and society, the status quo of society is revealed.

4. The Choice between the Sacrifice of Oneself and the Realization of Great Oneself

The above analysis of the relationship between the personal image and the group image, and the overall design of the relationship is the key to the development of the story. Then, the intertwining between the characters and the contradiction of the story are promoted by the details of the object. This object is a full-length, symbolic camera. It has a highly symbolic effect, and the central idea of the film can be interpreted through a camera. "The details of the object as a visual detail bear the important function of the external identification of the character. From the narrative level, it is not only a symbol of the character, but also plays an important role in promoting the development of the plot [2]." The camera plays a role in the whole story, and it plays a pivotal role in the whole film, running through the entire line of characters. It not only leads the characters (Li Guoliang), but also becomes an important contradiction between characters and characters, and is the hub of the story development structure. Because of the camera, Qu Songlin hated Fang Wuzhou, and he pressed the concept that the camera is more important than life to Li Guoliang. The surface layer is about the importance of the camera. The deeper is the important detail that runs through and connects the relationship between the characters. It is a metaphor for the camera to be a highly symbolic symbol. It depends on the record of the camera to prove whether the Chinese can climb Mount Everest, and the camera is Suspense was reserved from the beginning, and the emotional tension of the story and the relationship between the characters was designed with the camera as a link. In fact, behind the contradictory point of the camera is the central idea of the film.

Therefore, the contradiction between the two characters and the two generations is precisely because of the moral problem that the camera throws as a symbol, which is more important for the camera and life. This is a must-choice question that cannot think about the essence of directness. You choose life to give up the camera, or save the camera to give up life? In a broad sense, it is the choice of life and camera. In the narrow sense, it is the proposition of "little self" and "big self". At the crucial moment, how to balance and choose between personal interests and national interests. Therefore, the camera has been reconstituted as the mission of an era. At that moment, we should not hesitate to sacrifice the ego and cast history. Similarly, Li Guoliang in the film chose to sacrifice under this sense of responsibility and conveyed a strong The spirit of patriotism, this is a kind of fearless! For this reason, in 1975, the second summit of Mount Everest, the climbers recorded the whole process with a camera, inserted a five-star red flag, accurately measured the elevation of Mount Everest, and proved to the world that the Chinese completely conquered Everest, there is no longer a questioning voice in the world. By analyzing the artistic conception and detail processing of important aspects of the film, the film combines action elements, adventure elements and historical events to enhance the humanistic connotation and promote the rational thinking of the audience, which is enough to witness the spiritual transmission of two generations of climbers. The spirit of Everest is our Chinese spirit, as Xu Ke, the producer of this film, said: The reason why China is now able to stand on the world is that there is a strong spiritual support behind the top players. Abandoning the individual between personal interests and national interests, the spirit of achieving greatness has witnessed the greatness of the climbers. Therefore, this film is worth shooting. The prototype of the characters in the film deserves to be remembered by the audience. The spirit of the heroes who climbed the history is worth inheriting. This nationality requires us to spread and bear the responsibility. In the new era, we The spirit of the Long March and the spirit of climbing are indelible memories, and it is even more necessary for contemporary young people to work hard and unremittingly.

5. Conclusion

In summary, the above three points analysis is combined to make a brief interpretation of the narrative, characters and central ideas. The development of the theme and type of "Climbers" has opened the era of "China's main melody adventure film", which is a major progress and typical symbol of the main melody film in the transformation stage, which also proves that China's main melody film to industrialization standard line Continue to move forward, and also opened a new page in the history of Chinese film. This article puts forward a simple insight into the "Climbers". It also requires the industry filmmakers to sort out and demonstrate the small-to-large, point-to-face system of this type of film, truly recognize and exert the special value of realism creation in this era. The Chinese story is passed on from generation to generation to create a better future.

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