

CAMBRIDGE PRE-U MANDARIN CHINESE: 9778

PAPER 4: CHINESE CULTURE

9778/4	SCRIPT F	45	D3
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Section 1	
Question no.	1a
Content (mark out of 25)	18
Structure (mark out of 5)	5
Total	23 / 30

Section 2	
Question no.	6b
Content (mark out of 25)	18
Structure (mark out of 5)	4
Total	22 / 30

Question
numberFor
Examiner's
Use

1a) The new government of the People's Republic of China emerged in 1949 ^{in power} over a war-shattered country that had experienced little peace or stability for nearly half a century. Mao's peasant-appealing policies and effective propaganda, and a ^{large} army equipped with quality American weapons meant that the PRC's ~~new~~ position in power was reasonably safe - but this was not enough, for Mao believed that there would always be dangerous opposition in a portion of the population which if left unchecked could lead to the downfall of ~~his government~~ ^{this revolution}. Thus, the new government used a variety of methods to achieve near-total political control within the next few years.

Firstly, the most obvious move to achieve political control was the despatch of three separate People's Liberation Armies to Tibet, Guandong and Ningxiang, areas on the border of China ~~was~~ containing a high proportion of non-Chinese (Tibetans, Muslims etc.) who may ~~to~~ have believed themselves independent. The PLA armies crushed any resistance and forced these regions to accept the PRC's authority ~~which by 1950~~ ^{strictly to} eradicate their distinct cultures. The Tibetans fought back especially bravely but were no match for the PLA's superior equipment and numbers, and all three regions were under control as desired within a fairly short amount of time.

The second method for tightening control was the launch of a number of political campaigns. The "Resist America, Aid Korea" propaganda

campaign justified a crack down on 'imperialist enemies', 'counter-revolutionaries', 'foreign spies' and so on in the need for national unity against America in the Korean War. ^{**} All political parties other than the Communist party were banned - these included the splinter groups from the GMD that had defected to the Communist side during the civil war - and an 'Anti-Rightist' campaign began, in which a 'Rightist' was simply anyone who dared criticise the PRC government or had 'suspicious' backgrounds of being educated abroad or being related to landowners. Hundreds of thousands were executed or sent to labour camps for correction. ^{***} Although this ~~part~~ campaign undoubtedly removed many ~~genuine oppositionists~~ who genuinely opposed the Communist government, it is likely that ~~just as many~~ even more innocents were victimised because rather than acting on true suspicion, officials were given quotas and simply had to find the right number of people to fill them. This was down to Mao's belief that 5-10% of the population had to be 'counter-revolutionaries'. Other notable campaigns were the ~~Seven~~ Three and Five Antis campaigns. On the surface they were meant to make China a better place by targeting corruption, waste, inefficiency, bribery, tax evasion and so on. Workers were encouraged to hold 'struggle meetings' in which they denounced their bosses for misconduct. But again these campaigns were mainly for the purpose of political control, and were also an example of mass participation, an element important to the CCP's ideology. Those accused were publicly

The final method ~~was~~ applied by the Communist government to achieve political control ~~was~~ the collectivisation of Agriculture. Peasant households were

forced into Agricultural Producers' Cooperatives in which there was no private ownership - labour, land, equipment, livestock - everything was permanently shared. ~~This~~ Larger units like this would theoretically improve efficiency and make it easier to ~~into~~ mechanise the forming process, but the policy wasn't so much an economic success as a political one - the 'inhumanly capitalist' peasants had been made to work in a Communist system and control had been established, like no government or dynasty before the PRC, in the very grassroots of rural China. By the end of 1956 only 30% of peasants still farmed individually.

The variety of methods used by Mao's government, ~~in~~ both by military force and by mass mobilization of the citizens, in society in the cities and in village life and agriculture in the countryside, very successfully tightened its grip on the Chinese people. As Rana Mitter said in her book about this period in Chinese history, Mao "turned the party from a bedraggled mob on the run from Chiang Kai-shek's Nationalists to controllers of the world's most populous nation." But this power came with a heavy price - ^{the lives of} thousands of innocents, and a regime of oppression and terror that became increasingly detached from the true best interests of the people.

Question
numberFor
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Use

* This campaign could have a huge effect because the government could use its own citizens against each other rather than having to train and send large numbers of officials.

** People were driven into a nationalist, anti-American frenzy.

*** Which rapidly filled with over 1.5 million people

6b) The handful of folk songs used in Yellow earth can be interpreted as serving a number of different purposes in the plot of the film and ^{in the} underlying messages ^{that} the film-makers were trying to convey. One possible use of the songs ~~was to~~ ^{was} illustrating the central themes of the film: bringing the new (Communist ideology) to the old (traditional peasantry).

The clearest instance of this would be during the scene in which Gu Qing is talking to Hanhan while they herd sheep. Gu playfully teaches Hanhan, who has a good singing voice but only previously knew traditional ^{age-old} peasant songs, a cheerful new Communist song. After a pause Hanhan easily takes up the song and ^{happily} sings along with Gu with great spirit. We later see that Cuiqiao, who had been watching from afar, learned the songs well as she sings it while ~~she~~ ^{she} crossing the yellow River.

Chen Kaige made Yellow Earth going ^{along with} the convention of Chinese cinema at the time by which each character is a representative of their whole class. In this way, Gu represents the Communists and their ideology, while Hanhan and Cuiqiao represent the younger generation of peasantry. Gu teaching them ~~the~~ a Communist song can be clearly ~~interpreted~~ ^{seen to} be illustrating the traditional peasantry taking up the new Communist ideology. * One of the strengths of the film is that it is open to interpretation in many different ways. Cuiqiao singing the Communist song as ^{she flees} could symbolise the peasantry's hopes for a better future led by the Communists, or her death could serve as an

ominous warning of the consequences of imposing the new ideology on the peasants too soon.

Gu Qing, apart from teaching ~~Gu~~ Hanhan a song, bonds with the whole family. He stays with through song. Hanhan opens up to him when they sing together, while his father shows his warming to and final acceptance of Gu by singing him a song so he doesn't get in trouble for returning ~~to~~ empty-handed. Cuigiao, who had previously ^{shyly} ~~tried~~ to hide ~~the fact that she~~ ~~stop~~ her singing from Gu, opens up to him when they part for the last time, pouring out her feelings in a song to him across the barren yellow earth. This gradual bonding and increase in familiarity ^{with this new communist stranger} might illustrate the traditional peasantry, although suspicious at first, slowly coming to embrace the new ^{communist} ideology.

The songs could also have an historic symbolism. It was a tradition for the rulers of China through the centuries to compile an anthology of folk songs - songs of the common people - every year, and ~~the~~ this was, in a way, part of their justification for their ~~own~~ leadership over China, because the Chinese people put their feelings, their hopes and desires and sorrows into their songs (as Cuigiao's father said, they only sang to express feelings, when hardship came or for ritual purposes - song was not a form of entertainment), so it was a way for the rulers to stay in touch with their citizens. The Communists' initiative to collect songs had a trace of that in it - and this is another way the folk songs could illustrate

the Communists extending themselves towards the peasants, the people they hoped to soon rule over.

However, there are songs in Yellow Earth that seem to convey very different meanings. There is a huge contrast between the songs of ~~the~~ ^{the} traditional peasant wedding, the music and singing during the drum dance at Yan'an straight afterwards, and the rain prayer at the end. The rain prayer song and wedding song went on as they always had done for hundreds of years, completely unaffected by the energetic new drumming and dancing happening at the same time in a different place, as if the Communists and their ideology were detached from the peasants and their immovable customs, which are laced with an air of fate and inevitability (the wedding in particular, which was a repeat of the one at the beginning of the film). But others have pointed out the similarity in the words of the Communist song and the rain prayer - one is "The Communist Party will save us" while the other is "The Dragon Gods will save us". This could be interpreted as implying that the ^{despairing, directionless} peasants have a great untapped potential that could just be turned to the Communist Cause, as parts of the old and new ideologies are quite compatible.

In other parts of Yellow Earth the songs are used ~~to set~~ for simpler reasons - to set scenes, for instance at the beginning of the film at the wedding. They convey a sense of China's rich cultural heritage - which was one of Chen Kaige's intentions when he made the film. The songs are also a means by which the normally reticent peasants could express their feelings.

Cuiqiao sings of her sadness and longing for her dead mother and her fears of getting married, while her father's parting song for Gu about a widow ~~is~~ can also be seen as an apology to Cuiqiao for her ~~sa~~ fate. In the most superficial sense the songs provide the reason for Gu's stay in the village, but ~~at~~ Gu hardly records any songs after the wedding.

Although ~~the~~ ^{some of} songs do ~~serve a number of functions in the Yellow Earth~~ appear to ~~serve a number of functions in the Yellow Earth~~, illustrate the theme of bringing the new Communist ideology to the old traditional peasantry, ^{in the middle of Yellow Earth} they also served a large number of other functions in the film. The extent to which ~~the~~ songs' ~~illustration~~ the central theme is further undermined by the final song in the final scene of the film being a traditional peasant one, while Hanchuan running towards Gu is overwhelmed by the crowd of peasants, which adds further ambiguity to the meaning of the film than if the final scene had been the ^{Communist} dance. Therefore, the extent to which the songs can be interpreted to be illustrating ~~the central theme~~ is a limited one.

bringing new to old

* It is significant here that Cuiqiao's father does not learn the new song. The filmmakers recognised that the older generation of peasants were often unable to change their fundamental ways of thinking.

9778/4	SCRIPT G	35	M3
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Section 1	
Question no.	1a
Content (mark out of 25)	8
Structure (mark out of 5)	3
Total	11 / 30

Section 2	
Question no.	6b
Content (mark out of 25)	19
Structure (mark out of 5)	5
Total	24 / 30

1a.

After years of Civil war, the Chinese Communist Party (CCP) finally defeated the Nationalists. However, in some regions of China, for example, Shanghai, there were still some Nationalist supporters. The new Government knew they had to gain control over these regions in order to remain in power. In a similar way to how Mao consolidated his leadership of the CCP, most of the methods used here for control of these regions. To this day much of China believes in Mao's communist teachings so surely the initial methods of control were successful? In this essay I will assess the effectiveness of these methods of implementing power over China.

Mao had always associated the working class as the most important class in China; he knew they ~~had~~ ^{had} the largest population and he had gained the most support from them ~~in~~ ⁱⁿ previous years. This and his communist beliefs led to his land reform policy. Land would be taken from the rich and distributed to poor so everyone had equal land for farming. Mao used some tactics, for instance, getting the working class

to go around in gangs to scare the original land owners away. Initially this worked; peasants had land to make food for themselves and the potential to produce a surplus to sell on, ~~however~~, Mao would send a local advisor to collect data of how many crops had been produced that could be distributed across the country. However, Mao again used scare tactics to make sure enough crops had been produced, this meant that the land owners declared they had ~~not~~ grown more crops than they actually had. Consequently, not enough food was distributed across the country resulting in famine, especially in the Shaanxi region. ~~Mao~~

On the other hand, different scare tactics ~~might~~ were more successful in implementing control. As Mao had done during the Communist Yan'an period, he produced ~~reproduction~~ of Confucius scenes that would punish any revisionist attitudes. The Government used torture to 'correct' the beliefs of any citizens who were against Mao's communist thoughts. It was common to see Nationalist associates murdered in the streets. Methods like this showed that Mao was a strong leader but also meant that the public conformed with the Government out of fear.

Question Part

The new Government also targeted the Youth to implement control; Mao knew that they ~~would~~ would more easily conform as they were young and had not fully developed their own ideas. He gave them all Mao's 'The Little Red Book' that included all of Mao's teachings and started small 'armies' of people who were strong believers in Marxism. This scheme was very successful as most of ~~the~~ the youth abided very strongly to his Red Book and were strong followers of Mao. ~~These~~ Some were such strong believers they turned their own families in for death for revisionist attitudes. Not only was this beneficial to the people's republic at that time but also ~~for~~ because future generations ^{would} listen to the youth that had now grown up, ~~and~~ also became followers of Communism.

Moreover, the new Government had realised that a main reason for them initially winning Chinese supporters was the previous Government's poor leadership. China's economy wasn't great and the ~~former~~ government had been corrupt so Mao implemented the three anti-movements as one of his ~~initial~~ campaigns. ~~They~~ The anti-movements targeted eliminating the flaws from the previous government ~~by~~ by, again, using

fear amongst the people especially Government officials. This was successful ~~as~~ ^{and} Mao ~~created~~ ^{created} an equal Government that won popularity with the people.

Overall, methods in gaining political control were very successful; almost all ~~not~~ nationalists were eliminated and over many years Mao maintained his followers. The most successful method, and one that appeared in all methods, was creating fear. It worked for Mao in order to gain control of the CCP but his ruthless approach against the people of China made sure everyone conformed, and ~~suggested~~ ^{targeted} the rich won popularity with the peasants, the largest class in China.

6b.

Gu Qinyi has been sent to collect songs for his fellow soldiers by visiting a very isolated village in Shaanxi. The film uses very little dialogue, but instead cinematography from Zhang Yimou to tell the story. Much of the dialogue during the film is in song form so considering these points we can tell that the illustration of the story through songs is very important. But to what extent do the songs in the film illustrate the central theme?

The first noticeable point about the songs in the film is that the villagers are singing about how they feel as they cannot read or write. Almost all the songs are about the hardship of life in the countryside, this represents the traditional peasantry. The first song heard in the film is when ~~Gu Qinyi~~ he is walking across the mountains and hears a villager in the distance singing about how hard it is being a migrant worker. Gu Qinyi walks to the sound. This could portray how the communists (Gu Qinyi) want to amend traditional peasantry. However, it could also illustrate how little the communist thought has affected the peasants as they are still singing about hardship, but also because Gu Qinyi is only there to

* by  Gu Qinyi
18

collect songs rather than help the ^{villagers} ~~communists~~ out.

On the other hand, Gu Qing does teach some songs to the villagers. He teaches a communist song to Han Han, who had previously never said anything during the film. The fact Han Han speaks after hearing the song could represent the new change of communist ideology; much of the ideology was ^{about} teaching the youth to be literate.

Moreover, the person who has seemed to be most affected by Gu Qing's teachings and songs is Cui Qiao. She often sings to about how hard it is to be a woman in a village. In Gu Qing's songs, he sings about equality amongst communists, and communists gave women ~~also~~ more equal rights, for instance they could choose who they want to marry; an important idea to Cui Qiao. Because Cui Qiao is a girl, it is interesting that the songs inspire her. The most as it could ~~inspire~~ ^{inspire} how communist ideology helps women.

Still, many of the villagers don't seem to be affected by the new ideology inspired by Gu Qing's presence. When Gu Qing first arrives one villager ~~stands~~ (deemed as the village idiot) stands up and begins to sing about

troubles amongst the poor, yet throughout
 the Qing's story none of the adult villagers
 change. The lyrics they sing in their songs
 to ideas of hope or happiness.
 Instead they stick to their traditions
 as seen towards the end of the
 film when the peasants are singing and
 dancing for rain.

Additionally, another theme portrayed
 through song is the importance of
 the Yellow river. We see Liu
 Qiao sing numerous songs whilst collecting
 water, the villagers need the
 river to survive. This could highlight
 why the communist ideology
 is having little effect on changing
 peasant traditions. All the peasants need
 to survive is the yellow river so
 they may not need to accept any change.
 This ~~could~~ could be represented by
 starting and ending the film with
 same song about the importance of
 the river, and the fact that
 any change brought to Liu Qiao's
 means nothing because of Liu Qiao's
 imminent death when crossing the river.

In conclusion, the songs illustrate
 the central theme of change to some
 extent, they give us insight to the
 way the peasants live and also
 tell us of the hope the communists could

Question Part

body. However, it is not certain ~~know~~ whether the central theme is represented as being successful or not; as the villagers don't seem to have embraced the new, Gu Qing has been sent to collect songs, this could be seen as the communists having a lack of understanding about the peasants way of life, or maybe a way to find out about peasant life? We know the film is set in the Yan'an period where a lot of communist policies were adopted, the new knowledge gained could help policies to bring about new communist ideology in the future that would effectively help the peasants.

9778/4	SCRIPT H	56	D3
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Section 1	
Question no.	1a
Content (mark out of 25)	23
Structure (mark out of 5)	5
Total	28 / 30

Section 2	
Question no.	6a
Content (mark out of 25)	23
Structure (mark out of 5)	5
Total	28 /30

Question Part

		<p>(1st winning civil war!) 1945-9 - how successful</p> <p>Question</p> <p>A) Methods to achieve pol control 1949-56</p> <p>✓ 1) Suppression of anti-revolutionaries / Nationalists purged / Campaign of terror → Shanghai - 18,000 killed → Petty + higher bourgeoisie many retained at first ↓ purges Rectification struggle methods</p> <p>✓ 2) Reduction in power of other parties → By 1952, only CPC</p> <p>✓ 3) ^{Mass} Propaganda campaigns + greater voice to poor peasants → Resist Anti-America, Pro-Korean Campaign (1950) → Mao Zedong Thought → Land reform - at first pro-peasants → Patriotic health campaign 1951? → Education 1952?</p> <p>✓ 4) Mass Cult → Mao Zedong Thought → Mass line (democratic centralism)</p> <p>6) Centralised system - economic → 5-Year Plan</p> <p>✓ 5) Establishing territorial control → Tibet → Xinjiang → Guangdong</p>
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Question Part

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The new government of the People's Republic of China used many methods to achieve political control (1949-56). The suppression of anti-revolutionaries, the creation of mass propaganda campaigns and the Mao cult were all political methods of achieving political control. Further to political methods, of vital importance in establishing political security was the establishment of territorial control across China in the early 1950s. On the whole, these methods were very successful in maintaining the Communist hold on Chinese government, as proven by the lack of significant rebellion 1949-56. However, not all methods were completely successful and the lack of rebellion could easily be explained on the desire for peace after decades of war.

Having just defeated the Nationalists in the Civil War (1945-9), the PRC had to ^{introduce} ~~establish~~ a few immediate measures to ensure political control. Anti-revolutionaries were suppressed and many were killed. In Shanghai alone, 28,000 criminals ~~thought to~~ ^{have been} associated with the Nationalists, were killed. This brutal treatment of enemies of the state was due to one of Mao's principles - 'revolution comes out of the barrel of a gun' and therefore enemies had to be purged to ensure the continued success of the revolution and to prevent the enemy rising against the government. Harsh measures ~~as~~ such as these were ~~at~~ highly successful ~~as~~ they made the population fearful of rebelling, thus limiting opposition to the government.

Question Part

As well as harsh treatment of enemies, rectification campaigns directed at Communist Party members ensured the PRCs ~~political~~ political control. Struggle meetings ~~where~~ where even high-profile Party members had to attend, allowed the purification of the Party. This got rid of any Nationalist sympathisers or moderate Communists and ensured that the PRC could continue to develop without hindrance.

Campaigns of terror at a local level gradually reduced the number of Nationalists in local government, who had been allowed to continue after the establishment of the PRC in October 1949. Therefore, by around 1955, most local positions ^{By 1952, the CPC was the only party allowed in China} were held by local Communists. ^{the Party and high bourgeoisie} were also purged from any position of authority, a method popular to the peasant majority in China. ^{ensuring the Communists' complete political control}

Indeed, gaining the support of the peasant class was vital in allowing the PRC to gain political control. This was achieved through the use of mass campaigns and policies which favoured the peasants. Most important was Land Reform policies in the early 1950s, which took away the property of landowners and divided them amongst the peasants, giving them property rights, something that had been denied to them since feudal times. Although the policy of collectivisation, introduced in 1953, was less popular, by this time the PRC had already achieved political control. Social reforms including ~~changes~~ changes to education and the Patriotic Health Campaign ~~all~~ similarly gained peasant support and made the regime more popular. These reforms gave greater access to peasants and improved their standard of living. Although on the surface these social reforms were helpful in gaining political support, their success was limited and advancement was slow. In fact, less than 2% of government expenditure was on

Question Part

health and less than 10% on education and culture.

Political control was partially achieved through the Mao cult, which although not a method, had ideological consequences. Mao Zedong Thought, which had been developed in the Yanan Years (1936-47), were highly influential in sustaining the new government of the PRC. Without Mao's own ~~yet~~ intellectual contributions, for example in terms of altering orthodox Marxist views on a proletarian revolution to include the peasant class (instead of the urban working class), the new government would have been unlikely to achieve control. The cult of Mao similarly ~~as~~ enhanced party prestige and legitimacy. As a ~~the~~ political figure, Mao was admired and respected by many, and was able to use his position to unite Communist forces. Ideas propagated by him such as the mass line and democratic centralism were all put into effect from 1949 and in villages committees were set up to harness the views of ordinary people in order to take ideas 'from the masses, to the masses'.

Besides political methods, military methods were also used to achieve political control. In 1949, China was not yet united with Tibet, Xinjiang and Guangzhou still outside communist control. However, by 1952, these places were under CPC control. Tibet was taken by ~~in~~ spring 1951, after only 6 months of fighting, Xinjiang and ~~Guang~~ Guangzhou by 1952. These methods were not only successful but necessary in allowing political control, due to the fact that without internal stability, the PRC could not hope to achieve full political control, nor deal with other domestic problems.

Question Part

Further to suppressing internal conflict, the Korean War (1950-53) aided the PRC in achieving control to a certain ~~ext~~ extent. The Resist America, pro-Korean Campaign increased patriotism for China and Communism. Capitalism was denounced whilst Communism was praised. The ultimate 'success' of the war, in defeating the Americans without the military support of the USSR enhanced the PRC's prestige and made political control much easier to retain. Besides, the war itself was a key ~~factor~~ ^{as} in justifying the harsh measures against anti-revolutionaries. It was said to be necessary ~~as~~ in supporting the war effort to purge localities of potential enemies.

In conclusion, the new government of the PRC used a range of methods to achieve political control, mostly political ones. Gaining support of the peasant class was perhaps most important in achieving control as this was the class which the Communist Party had relied upon to gain power. Campaigns to gain their support were very successful as shown above. However, campaigns of terror were also vital in getting rid of opposition and the Korean War was central in allowing this to happen unchecked. The Mao cult was to a lesser extent important as it had existed since the Yanan years but was still influential in legitimising the government. In the immediate years of the PRC, establishing territorial control was vital in allowing the PRC to flourish. Hardly any methods were unsuccessful as all helped the government achieve control, however education and public health reforms were slow and were only in the long-term of much use in gaining the peasant support necessary for the political control of China.

Question Part

Cui Qiao - portrayal~~Bitter song transformed~~

- Songs - Bitter song - 'pity me, poor Cui Qiao'
 'I want to speak, but do not know how'
- Colour - red - hope, marriage
- Landscape - next to river, small, insignificant
- Wide shots
- Still shots: e.g. when she is told she is to marry
- ~~landscape~~
- Lack of dialogue - no individualism
 - laconic.

Jineta

- ~~Strong~~ Symbol of the hope of China ^{for the future} bordered by tradition.

- Rights of woman
- no response

- lack of individualism - wide shots

- Failure of Communism / Success

→ She dies

→ ~~Her~~ Sacrifice needed; she returns in song.

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Question Part

6

a

In 'Yellow Earth', Cui Qiao plays a central role and is portrayed in a number of ways through cinematographic techniques. The main themes raised by Cui Qiao's character include Cui Qiao representing hope for the future but burdened by tradition, the rights of women, ~~and~~ the lack of individualism and the failure of Communism to save people like Cui ~~Qiao~~ Qiao. Many cinematographic techniques are used to portray her including use of song, colour, ~~and~~ landscape and still shots and the lack of ~~that~~ much dialogue.

Most importantly, Cui Qiao is portrayed as a symbol of hope for the future burdened by tradition. This is mostly portrayed through her 'bitter songs', which are central ~~to~~ in ~~the~~ binding the ~~work~~ film together. Her songs tell of her desires ~~and~~ how she is bound by tradition in achieving the Communist ideal brought to her by Gu Qing. Early on in the film, she says in one of her songs 'Pity me, poor Cui Qiao', showing her lack of joy and happiness in the communist culture she lives in. She often sings near the Yellow River and the long wide-panning shots of the river as she sings could imply how she is burdened by tradition. This is due to the fact that the Yellow River is said to be the birthplace of China and therefore steeped in tradition. However, ironically it was also the birthplace of the Communist Party, perhaps suggesting how Cui Qiao was torn between the two worlds of Confucianism and tradition, and Communism. The use of the colour red may be a symbol of hope. Cui Qiao wears red throughout the film, as well as Han Han at the end of the film in his last scene ~~as~~ when he tries to reach Gu Qing through the crowd of peasants. As well as representing hope, the colour red

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Question Part

could be a direct reference to the colour of communism, which itself is red.

As well as being a symbol of hope, Cui Qiao also represents women and how few rights they had in traditional Chinese society. Cui Qiao is forced to marry a much older man by her father, who had arranged the marriage to pay for her mother's funeral and her brother's dowry. Cui Qiao evidently does not want to marry ~~the~~ ^{this older man,} ~~him~~ ~~but~~ having been exposed to communist ideals of greater freedoms for women, including marriage rights. Her fears of this marriage are shown in the scene where she lifts her wedding veil to see her new husband for the first time. Here, ~~the~~ only natural lighting is used in the darkly lit room, ~~and~~ and we ^{can} only hear Cui Qiao's frightened breathing as she sees her husband. The camera angle cleverly only shows the man's dark hand, perhaps suggesting how men were dominant in traditional Chinese society. The scene where Cui Qiao is told that she is to marry also ^{implies} ~~proves~~ the restrictions on women. In this scene, we only see Cui Qiao's face when her father speaks, not his face, implying her shock at receiving the news and also the lack of ability of the peasants to communicate with one another.

Indeed, Cui Qiao is often portrayed as a figure without a voice. When she is with her father, ~~and~~ who is a symbol of tradition, she very rarely speaks or responds to what he says. For example in the beginning, when the soldier first arrives at her cave home, she does not say a word to her father, but only speaks to the soldier once her father is gone. In fact the entire film

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Question Part

is very laconic, with visual and aural voids being ~~more important~~ more important than actions. Chiang Kai-shek said that the most important message in the film was 'concealment'. Cui Qiao's voicelessness is a symbol of the lack of individualism in traditional Chinese society. She, as a child and woman, has to obey Confucian ideas of obedience and loyalty to elders. The many shots of her next to the vast Yellow River or on the barren yellow plateau emphasize this lack of individuality and her powerlessness. ^{In one song, she says how she wants to speak, but does not know how.} In contrast to this, with the soldier Gu Qing, she is much more active in dialogue, suggesting how liberating the Communist system is.

The enigmatic ending of Cui Qiao in the Yellow River is in itself a criticism of the Communist Party. As she sings 'the only savior of the people is the Communist (- Party)', she stops before the word 'Party', implying that the Party has failed her and women like her, who have tried to embrace Communism but have failed perhaps due to the constraints of tradition. The long and slow moving shots of the river after her 'drowning' suggest how she has been swallowed up by tradition. However, on the contrary, perhaps she was portrayed like this purposefully in that ~~a~~ sacrifices need to be made to change society and she was ^{one of these} victims. At the end of the film, Cui Qiao's voice sings the words of the Communist ^{revolutionary} song to her bitter song. This may imply the ultimate success of the Communist Party, ~~and~~ and the success of Gu Qing in collecting the songs he had set out to collect.



Question Part

In conclusion, Cui Qiao is portrayed as a victim of the struggle between Confucianism and Communism. She had been introduced to Communist ideologies and had been a victim of the two worlds. Many cinematographic techniques are employed to enhance our understanding of her, both as an individual and as a symbol of young people living through the revolutionary years, ^{which} are central to the success of the film.

