

Free socialist realism and revolutionary romanticism essay sample

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Socialist realism ideally refers to a realistic style developed in Soviet Union and which over time has become a dominate among the socialist states. In a broader sense, the style embraces the role of the working class in the society and the meek. It further glorifies the emancipation struggle. In the articles, the author gives a succinct and articulate review of the characteristics of the socialist realism in China. According to him, it is inconceivable that China, a socialist state is not controlled by peasants, workers and peasants, who collectively are regarded as the masters and creators of the country's history. It is in this regard that he proposes the creation of structures or institutions that will help safeguard the economic base of the socialist state (Dirlik).

Another trend of the socialist realism is that a few of the companies (around 90 of them) in China are modern and managed by professionals. These companies do not reflect the soldiers, workers and peasants either. Most of them are affiliated to the foreigners and the ancient Chinese. On the other hand, majority of the companies are dominated by generals, kings, emperors, ministers, beauties and scholars. This state of affairs, the author, argues cannot protect the economy but serve undermine it (Schwarcz).

The third analogy that the author advances to illustrate the characteristic of social realism in China is the use of demographic patterns. There are over 600 million workers, peasants and soldiers in China but only a handful landlords, counterrevolutionaries, rightists and rich peasants. This leads to the question of who shall be served. In considering the question, it will be prudent to remember that the peasants are tasked with feeding the nation as well as building the houses that house some of the rightists while the

soldiers are tasked with enhancing security in the state (Schwarcz).

The resultant effect that are attributed to the socialist realism in china call for a revolutionary so as to ensure the whole situation is changed, and each part plays its rightful role and in the end receives its rightful share (Zarrow).

The author, however, does not entirely dismiss the idea of socialist realism, but he contends that the good characteristics can be adopted while the ones that are not good should be dismissed immediately after the revolution.

Revolutionary romanticism refers to the style promulgated in 1958 by Mao.

The production of films here followed the Eastern Bloc rules (Dirlik). Mao also tried to define the specific elements of artistic and contemporary critiques of the ballet. The ballet was viewed as the ideal art of Chinese Communists; the characteristics of feudal associations or bourgeois were rejected vehemently. Communists rejected ideas that emphasized sensuality, weakness, abstraction and romance.

A critical analysis of the film reveals two eras in the Hainan Island where the film is set. The first era depicted is a gloomy and dark one full of misery and slavery. This is illustrated by the suffering of the Wu Qionghua (maid) who was beaten and left almost dead by the landlord's agents. The second era with a ray of light is when the maid escapes with the aid of the communist agents. The soldiers and the citizens in the freed areas dance and enjoy life while those in the dark society (old society) still live in misery, solitude and mutual estrangement. In a communism society, both ordinary members as well as those who control the means of production are also unhappy (Zarrow).

The greatest fulfillment and meaning of an individual is achieved through

collective responsibility and action. According to the ideology of Wang, libidinal sublimation facilitates aesthetic pleasure and systematic interpellation in the films. This plays out as a romance between an attractive mentor who is a communist and the protagonist. In the film, the slave girl is the revolutionist who is romantically linked to the handsome lad who saves her and later educates her about communism (Schwarcz). Reverse sublimation is also depicted in the film. There are incidences of sexual love in politics.

In conclusion, the film advocates for libidinal politics. Incidences of happiness are dependent on the communism and capitalism in their extremity. In the first model, the individual achieves fulfillment through libidinal investment as a result of revolutionary collectiveness while in the second model suggests the contrary. Here an individual achieves fulfillment through private means. Both the social and political class are overshadowed or bracketed completely. It is clear from the foregoing that there is an element of self - negation in the two forms of models as integrated into the revolutionary subject (Schwarcz).

The ideal art of Chinese Communist is presented as a hybrid concept or ideal that fuses desirable traits from traditional cultures of the Chinese and the western world while rejecting some characteristics (Schwarcz). It is prudent to note that, for Chinese Communists, there was no intrinsic meaning to music that required artistic interpretation. In bourgeois art dance was detached from the message being passed and the art ideally focused on the technic. In essence china accepted western art and perfected it well (Dirlik).

Works Cited

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