

## **A Study of the Works of the Jinggangshan Rendezvous in the Perspective of Pictorial Narrative**

Yan Wang\* and Jie Zhu

Jiangxi Normal University, Jiangxi, China

zj1499696216@126.com

\*corresponding author

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**Abstract:** As one of China's most striking mountains and rivers, Jinggang Mountain is a red event that has been infused with humanity in the pages of history, and is depicted and celebrated in contemporary times, with every mountain and river associated with the historical destiny of the new China, a symbol of the will to fight tenaciously, and a dragon line of revolutionary spirit. This paper attempts to analyse how artists create artworks on the theme of the Jinggang Mountain Division from the perspective of pictorial narrative, discussing the spirit of the Jinggang Mountain Division from three aspects: 'historical context', 'narrative perspective' and 'narrative spirit'. The paper discusses the inheritance and development of the spirit of the Jinggang Mountain Division, as well as the significance of art and the revolutionary spirit in different times and spaces, and explores the pictorial narrative, stylistic changes and revolutionary connotations of the spirit of Jinggang Mountain in the new context of the times.

In image narration, context determines the meaning and intention of the work of art. Based on the cultural environment of his own time, the author reconstructs a new narrative context through the organization and arrangement of graphic elements, so that readers can fully understand the content described through the implied meaning of the images.

### **1. The Historical Context of Images of the Jinggangshan Realignment**

In his book on image research, scholar Zhu Yongming put forward the view that "the narrative structure and narrative grammar of a work are essentially determined by its social and cultural background (context), which is a kind of coding of social culture". Correct understanding of its social background is an effective way to interpret the historical context of the Jinggangshan rendezvous, which helps us to accurately understand the twists and turns, profound significance and the relevance of The Times of the process of the rendezvous [1].

In September 1927, after several failed breakouts after the Autumn Harvest Uprising, Mao Zedong and his troops were forced to move. On October 27, under the personal leadership of Wang Zuo, Mao Zedong led his troops into Ziping, the center of Jinggangshan, and planted the red flag of the revolution in Jinggangshan [2]. In 1938, Zhu De led the remainder of the Nanchang Uprising to retreat to the Jinggang Mountain in the west during the rebellion in southern Hunan. Mao Zedong became Zhu De's successor, and under his cover, Zhu De's troops arrived at Long City on April 26, facing almost the same difficulties and tests as Mao Zedong had faced during the Autumn Harvest Uprisings. On April 28, Mao Zedong's troops also returned to Longshi. On the same day, Mao Zedong went to Longjiang Academy with vigorous steps to meet Zhu De. Upon meeting him, he held Zhu De's hand tightly and said, "You acted so quickly that the enemy did not bring you down." Zhu De quickly grasped Mao Zedong's hand and said, "With your strong cover, we unexpectedly inserted ourselves into the enemy's heart and delayed the enemy's siege. We were able to move calmly." The hands of two great men clasped together! [3] From the sound of a gun at the head of Nanchang city, to the thunderbolt uprising of the autumn harvest, to the meeting of Zhu Mao Jinggang Mountain and the birth of Zhu Mao Red Army, the two great leaders and the two resolute teams had different time and positions. Although they did not have exactly the same experience,

they shared many of the same or similar strategic thoughts and truth aspirations in the guerrilla road to Jinggangshan, which is a historical miracle on the road of revolution!

In the theme art creation centering on the theme of revolution in Jinggangshan, Wang Shikuo, the earliest artist to create this classic theme, created two paintings of Jinggangshan Meetings respectively from 1952 to 1957. Have Lin Gang in 1975 as the museum of Chinese revolution after "party history on display boards painted" jinggangshan stationed, 1980 kong-de he for creation of the people's revolutionary military museum MiaoZaiXin jinggangshan stationed, 2009 at the national major historical themes complete Chinese painting art creation engineering "meet - the jinggang mountains revolutionary struggle of the jinggang mountains", such as large-scale sculpture in jinggangshan martyrs memorial again the jinggangshan stationed... A large number of artists have created influential classics by telling historical stories through the actions and perspectives of their characters in different ways.

## **2. Selection of Narrative Perspective of the Jinggangshan Realignment**

Referred to the perspective and focus theory of narratology, the common image narrative perspective can be divided into omniscient perspective and limited-knowledge perspective. If the creation of Jinggangshan Realignment only stays at the level of visual reproduction from words to images, and ignores the cultural environment in which the creation process takes place, then both the understanding of image narrative and literature research will be only one-sided. That is to say, the change of cultural environment, affecting a historical event, brings us or even the whole society different understanding and interpretation, it will give us another enlightenment of The Times.

### **2.1. An Omniscient Perspective on the Whole of the Rendezvous Event(Sub-Heading 2.1)**

John Burger, a British art historian, believes that "the omniscient visual record is more capable of confirming the world in which people of various dynasties lived than any relic or ancient document"[4]. John Berg does not deny the expressiveness and imagination of art, nor does he regard it as a mere document of record. The meeting in Jinggangshan is a revolutionary event in the historical environment, which is of great significance. To describe this event and the relationship between the characters from a clear and objective perspective, we must jump out of the event itself and narrate it from an omniscient perspective. In this way, the relationship between the event and the characters can be fully displayed. It can also be interpreted beyond the description of historical documents, and the position and evaluation of the creator on the event can be added at any time. In omniscient perspective, the narrator should always pay attention to and guide the occurrence and development of the story, and respect the objective facts [5].

For all the classic works mentioned above, the narrative authors adopted omniscient narrative perspective, and fixed the time point in the great and dignified historical moment of "meeting" through the title of the works -- the moment when Zhu Mao's two armies held a meeting in Jinggang Mountain, and the two great men clasping hands together or about to clasping hands (see the following 4 pictures). As real as possible in order to restore the scene, before writing into the jinggangshan into local life, literature review and interviews, image collection, image in the geography of the grasp of the situation, depiction of the characters, fine to flag, uniforms, and even soldiers gun in his hand, the author have the authenticity of textual research have been carried out to history, to draw the outline of the history of a solemn moment.

According to the historical documents, Mao Zedong led the troops to successfully occupy the county seat of Suichuan and captured a batch of white homespun cloth. The soldiers organized to sew a batch of Chinese tunic-style jackets with red armbands and "bucket pants" cotton pants in the style of national military uniforms. In February 1928, soldiers of the Red Army led by Mao Zedong were each given two sets of uniform (an octagonal worker's and peasant's cap, a pair of leggings, a gray grain bag and a cartridgebag). The uniforms of the Red Army were not yet uniform (the uniforms of the former national army and the guard regiment of the national government of Wuhan, the plainclothes uniforms made by the soldiers to imitate the clothes on their bodies, the captured uniforms that resembled the uniforms of students). In order to unify the army, there is a five-pointed

star in the center in front of the hat, surrounded by a thin red cloth, a red scarf on the neck, and a red armband with a five-pointed star and sickle and axe on the coat shoulder as the revolutionary attribute of the army. At the beginning of 1928, the Workers' and Peasants' Revolutionary Army of the First Division of the Fourth Army, led by Zhu De, still wore a variety of the clothes they wore when they took part in the uprising, with the red armband made of homespun cloth as the symbol of the revolution. In April, the Red Fifth Army successfully attacked Wanzai County and captured a number of black cloth in the hands of bandits, and organized the production of a large number of uniforms. Therefore, when the two armies meet, the soldiers' uniforms are relatively neat and have the corresponding uniform logo. In addition to the sea of people in the classic works, the most dazzling thing that inspires the revolutionary feelings of the audience is the flag of the First Army and First Division of the Chinese Workers' and Peasants' Revolutionary Army flying in the air. In the middle of the bright red flag is a big five-pointed star, the star is sickle and axe pattern, there is a 10 cm wide blank by the flagpole, above the first army of the first division of the workers and peasants revolutionary army number. The perspective is then brought into the forest and distant mountains behind the team, which directly depicts the field features and geographical advantages of war. The green mountains are endless, and Bibi is a symbol of a fighting mountain, a hero's mountain, a revolution's mountain, and a glorious mountain. The whole meeting event is grasped with an omniscient perspective.



**Fig 1.** "Meeting with Jinggangshan -- Revolutionary Struggle in Jinggangshan" is emerging  
Collection of the Chinese People's Military Museum  
Traditional Chinese painting, 293 cm x 612 cm



**Fig 2.** Sculpture of Jinggangshan Meeting  
2009, National major historical theme art creation project works  
Jinggangshan Martyrs Memorial Park Collection

## **2.2. The Limited Knowledge Perspective to Shape the Character Characteristics of the Rendezvous**

The limited-knowledge perspective in image narrative is close to the inner perspective in literature narrative, and it is a form of artistic creation in which image authors directly express their thoughts and concepts [6]. Under normal conditions, a complete narrative needs to complement each other through a variety of narrative perspectives, which helps to grasp the macro view and at the same time integrate exquisite and rich inner level activities of characters. Often the more imaginative the work is, the more deeply the audience and the artist can share their feelings about the images before them.

Based on this, Jinggangshan Hui Shi will focus on the story of the characters, using their perspective to depict the story scenes. It is easier to create the visual tension in the details and give the viewers a complete sense of fullness and stereo, so as to obtain the scene closer to the history and the real and credible image effect. For example, He Kongde and Miao Zaixin's two works, compared with other works, are more obvious in using the method of limited knowledge perspective. The narrative's focus is naturally on the two leaders, but the atmosphere of the military and the environment is much more intense. The figures in the picture are arranged to move from the back to the front, and a strong sense of momentum is blown on the face. In addition to focusing on the description of Zhu Mao and the two leaders' full of enthusiasm during the meeting, the expression of the soldiers is also more than the effort to describe the facial expressions of the masses can be carefully examined, "the fire of the revolution is about to be lit, in the light of the comrades to greet the excitement in the picture. As shown in Figure 3, Miao Zaixin did not distinguish the uniforms of soldiers from those of generals [7]. Instead, he used freehand style to make the army close to the people, creating a sense of relaxed and victorious atmosphere of strength. Through the character and scene shaping from the limited perspective, it fully describes the inner excitement and harmonious atmosphere of the two armies meeting at that time.

The limited-knowledge perspective in the image narrative is the image creator internalized into the story in form, but in essence, it is a kind of exploration and reflection on the existence and self of the image author. This limitation is not the intentional limitation of the image creator, but the creator's questions in the face of the real life and the material world. In terms of the image expression and presentation of the meeting in Jinggangshan, the narrative mode combining omniscient perspective and limited-knowledge perspective shows different and changing perspectives, and effectively delivers the creator's narrative viewpoint hidden in the image [8]. This kind of image narration expresses the essence of the existence of the work and the mission of spreading the revolutionary spirit through the instant visual image.

## **3. The Image Narrative Spirit of Jinggangshan Realignment**

For the creators, the historical events that have happened are separated from the time process of the events and did not participate in them. How to achieve the purpose of image narration with the form of space? The answer, of course, is "restore or reconstruct a context". The reconstruction of the context of Jinggangshan's image creation requires the creators to take their own cultural environment as a foothold, place themselves in the understanding of the nature of life, and carry out image narration while referring to the time and space environment. When multiple single image symbols (such as characters, clothing and historical environment) are recombined and arranged by the creator and connected into discourse with narrative function, a new contextual meaning is constructed and contains great metaphorical power [9].

In specific image creation, context is mainly manifested as the overall control of the relationship between various elements of the picture, that is, the grasp of unity and contrast. However, the visual semantic expression is more complex, including the mutual influence and restriction of various meaning factors, such as theme-related objects, time, space, situation and environmental background. However, in the face of the same historical event, the creators of different periods will inevitably present different social and historical relations because they are in the changing and

developing social and historical situation. When interpreting the meeting in Jinggangshan from the perspective of image narrative, we should not only stay on the surface of the text, but also be good at digging deeply the social and historical cultural imprints engraved on the text [10]. Therefore, creative subjects master different social and cultural experiences, and their cognitive activities, namely image creation, must be permeated with the characteristics of The Times under a specific environment, as well as their unique understanding of the current social and cultural. The changes of The Times and the progress of the society all urge the creators to reexamine Jinggangshan Joint Teachers from new perspectives and new horizons.

Our understanding of history should not only focus on reproduction and reproduction, but should turn to a creative interpretation. It is emphasized that the author's understanding of the text should be based on his own social and historical context, so that the meaning expressed by the work should echo the context, and the author should make a new interpretation of the meeting of Jinggangshan in the new era, so as to extend its life value. In a sense, it can be said that the work is the double projection of the creator's personality and social and historical characteristics. In the contemporary context, the artistic creation with the theme of meeting teachers in Jinggang Mountain encourages people to stay true to their original aspiration, firm their ideals and forge ahead with courage. The spirit of Jinggangshan is cast in the image, and the revolutionary history is narrated with the image language, eulogizing the party's firm belief in the low tide of the revolution, and spreading the spark of the revolution.

#### 4. Conclusion

Images are visual documents bearing history and culture, which can make modern people understand history in an intuitive way. History is the record of past events and the interpretation of the civilization track of a series of human activities. The essence of the creation of the theme of meeting in Jinggangshan is the way of recording and inheriting the revolutionary spirit in Jinggangshan. Then the image creation with the meeting of Jinggang Mountain as the content can also help people to re-recognize and understand this period of history in people's memory from the current aesthetic perspective. Scholars described the sons of thunder, the jinggang mountains is green, the historical story is "red", jinggangshan red spirit is like a seed, spread the spirit of revolutionary struggle, in the classic narrative vivid images, which is formed by the special burning years again and again open to show to us, and manifests through the narrator strength and depth of interpretation and achieve, showed higher than the real historical truth. In the long history of revolution, Jinggang Mountain is no longer a mountain in the geographical sense, but carries the image of inheriting the spirit of Jinggang Mountain. This important event composed not only a brilliant chapter in the history of revolution, but also produced far-reaching influence, and has the revolutionary significance of commemorating a milestone.

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