

Love is Glorious: The Analysis of Emotional Education Culture of Film “To Our Youth That Is Fading Away”

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Abstract

About the educational films, most of the existing studies in academia and culture are based on the construction of theoretical perspectives, or the discussion of the narrative content and the transformation of themes of a certain genre, but there is a lack of important educational issues based on the analysis of film texts. As a popular narrative genre of educational films in China since the beginning of this century, “youth narrative” has a wide range of communication audiences, but for the audience, there is a need for more in-depth discussion of its educational meaning. Therefore, it is necessary to select typical case of “youth film” in China, describe the emotional education in detail, and try to put forward the theoretical category of “emotional education culture”, to show that for teenagers, the complex, mutual, reverberative and dislocated relationship of emotional space poses a great challenge to education.

Keywords: educational film, To Our Youth That Is Fading Away, emotional education culture

1. Introduction

For the educational films, most of the existing academic researches discuss the transformation of teaching and learning from the perspective of educational technology and media innovation. Just as Eckhardt Fuchs states, “ontacting with and access to media presents a significant and fundamental problem of our time, which is closely linked with values such as freedom of communication and individual freedoms, pluralism, access to education as well as involvement in culture and participation in politics.” (Eckhardt, Anne, & Annegarn-Gläß, 2016), or the construction of a theoretical perspective on the art appreciation of educational films (Rongwei & Chenfang, 2023), or discuss the transmutation of narrative content of a certain genre (Chenfang & Rongwei, 2022) and of themes (Zhizhong & Jinran, 2022). In particular, the researchers analyzed the changes in discourse in educational documentaries in different periods, the discourse of the last one hundred years of modern Chinese education is very different from its written counterpart. Documentary discourse provides a perspective on education as realized and understood through the lens (Mao, 2011). However, there is a lack of analysis of important educational issues based on film texts. Among them, “youth narrative”, as a popular genre of educational films in China since the beginning of this century, has a wide range of communication audiences, but for the audience, what its educational meaning is, there is a need for more in-depth discussion. In this study, we select typical cases of “youth films” in China, describe the emotional education in detail, and try to put forward the theoretical category of “emotional education culture”. In fact, “emotional education” issue in cultural texts has been discussed since an “affective turn” in humanities and social sciences such as historical research and sociological researches. Historians have explored the common people’s affective life and explained how the emotion influences a person’s behavior and rational thoughts. For instance, the method of psychoanalysis has been used by Wang Dongjie to explain the spiritual life history of Yan Yuan, a thinker and educator in the Qing Dynasty (Dongjie, 2021). This is an important attempt by Chinese historians to analyze the thoughts, views, and lifestyles of the local non-elite class after the transfer of Western historical theories and methods to China. “The “affective turn” in the humanities and social sciences has developed some of the most innovative and productive theoretical ideas in recent years, bringing together psychoanalytically informed theories of subjectivity and subjection, theories of the body and embodiment, and political theories and critical analysis.” (Michalinos, 2021). In sociological research, affective factors used to be a classic category of classical sociology. After the 80s of the 20th century, the sociology of affections became a key field again under the influence of the trends of daily life

(Turner & Stets, 2005). However, emotion, as a vague affection, is difficult to define experience, which is closely related to language and culture. Sociology has not explained exactly how complex and subtle emotions can be constructed through socio-cultural construction. The accurate portrayal and in-depth depiction of human emotional experience is a great turn in the field of philosophy, such as phenomenology and philosophy of life. It means putting forward a new educational proposition and a new educational vision. Scholars regard sadness and anger as emotional driving forces of educational sociology, like Emile Durkheim and Peter McLaren (Yong, 2014). Even more, Zhou Yong transcends the traditional paradigm of intellectual history research in the sociology of education, and turns to popular culture to find the vitality of cultural studies and emotional education. He analyzes the early films of Taiwan director Yang Dechang such as *That Day, on the Beach* (Dechang, 1983), which tells the emotional confusion and tragic marital fate of female students and young urban women. The survival situation of school teachers and urban workplaces only provides women with a failed educational path (Yong, 2015). In his recently published book, Zhou Yong tries to find the educational wisdom of culture, society and daily life from novels and films, such as the classic novels of Lu Xun and Shen Congwen, and the films of Hou Hsiao-hsien, Wong Kar-wai, Chen Kaige and others, expressing his thoughts on life philosophy and aesthetic education (Yong, 2024). In Wong Kar-wai's film *Days of Being Wild*, there are ordinary young men and women wandering the periphery of urban space, without a higher education diploma or without a formal job. Female characters such as Su Lizhen suffer emotional confusion in their ordinary daily lives, and the girl's heart and painful life tremor are expressed through a unique cinematic discourse. The youth narratives of the other characters in the film have also become a cultural symbol, pouring out the director's nostalgia for the cultural grandeur that has passed away (Yong, 2022). This study will continue this research line and look for important educational propositions in the narrative texts of popular culture. Therefore, the film genre of youth narrative has become an important object of analysis. What kind of category of emotional pedagogy does it propose? What kind of emotional educational tension and growing confusion are presented in the text? What are the discursive characteristics of a narrative? In the adaptation of film text based on novel text, what are the intertextual connections and new perspectives of creators that deserve attention? Is the youth narrative a powerful educational force? These issues are discussed below. We attempt to discuss the narrative characteristics of film, gender consciousness, narrative themes (mainly referring to the core issues of emotional education, the dilemma and myth of emotional education), and how popular culture can achieve the educational function for the younger generation (not only as a fast food culture in the era of consumerism), and try to put forward the key points of emotional education based on cultural studies.

After 2010, three domestic youth-themed movies were released almost at the same time——“The Continent” “Tiny Times” “To Our Youth That Is Fading Away”. The movie with the most tense plot among the three is “The Continent”, the routinely produced is “Tiny Times”, but “To Our Youth” seems to be dealing with a theme that the director has not enough ability to narrate: the first two films have a clear positioning and a style like the directors' personality: director Han Han loves road movies, just like his novels are mostly read by uninhibited teenagers, using a journey full of adventures as a metaphor for the course of life, meeting some people and things on the way. These people provide or hand over to the protagonist a certain medium with a certain meaning, but the wanderer does not stop there, he needs to go through a complete process before he can find some kind of certainty in the Ulysses-like wandering. The theme of the film determines the plot and characters, such as the girl who suddenly breaks in and quietly leaves, such as the dog “Madagascar” who accompanies her for a while. The character of “Madagascar”, like the cat “Ulysses” in another United States music-themed film “Inside Llewyn Davis”, is the only companion of the lonely protagonist who goes into the unknown. The homeless man and the stray animal had an adventure.

The youth narratives of the two directors, Han Han and Guo Jingming, also shook the restless boys and fantasy girls. Ever since Guo Jingming started participating in the New Concept Essay Contest, he has known how to please the market, mainly female readers. For example, Guo Jingming's two representative works “Phantom City” and “How Much Do You Know About the Flowers in Your Dreams”, the selling point of the former is the fantasy theme and gorgeous writing, and the latter relies on language humor and up-down of the story. Since “How Much Do You Know About the Flowers in Your Dreams”, Guo Jingming has always expressed the love and hate, friendship and betrayal of young people. From “Endless Summer” to “Tiny Times”, it is just a transition from campus time to social life, and as the protagonists grow up, the overall color has also changed from “tiny-light-emotion” to “high-profile luxury”. This certainly represents a transformation of Guo Jingming's personal “aesthetic” taste, but it can also be seen that Guo Jingming's creative style and consumer base are rich in overly feminine temperament. Because of his bestsellers, he has once again shaped the imagination and experience of a whole generation of girls born in the late 80s and early 90s. At this point, Han Han has never made a “contribution”. Writers who also stood out from the New Concept Essay Contest, like Guo Jingming and

a group of female writers of the same period, such as Qingshan (Baby Annie), a post-70s author, have become mentors for girls who have an ignorant yearning for a beautiful life, and Baby Annie has even led the popularization of the aesthetic life standards of “literary youth” to a certain extent. The aesthetic taste and market acceptance of “Tiny Times” can be described as a flood of aestheticization of life.

2. The Popularity of Youth Narratives in Educational Films

The production of the movie “To Youth” is not inferior to other youth-themed films in terms of ingenuity to the market. The title of this film is the same as the movie “You Are the Apple of My Eye”, in line with the nostalgic wind blowing in recent years, blowing a large wave of films reminiscing about the hot time of college, which seems to make those adults who are approaching middle age relive the beautiful emotional experience. That is in stark contrast to the real days of urban men and women who are tired. The film script is adapted from the novel of the same name by Net novel author Xin Yiwu. The online platform has not changed the tradition of “dividing” between boys watching martial arts and girls watching romance in the past. The different online channels cater to the consumption tastes of different types of people, and Xin Yiwu’s novel is a typical “girl’s book”. This kind of work has a good reputation and popularity among girls in their teens and twenties. Don’t underestimate the quality of Net novels, and don’t overestimate the reading tastes of modern readers: most writers enter the industry as “amateurs” before making sure they can rely on “popular literature”. This large number of “amateur authors” are either students or have just graduated from colleges and have normal job status, such as primary and secondary school teachers and company employees..... Consumers are the same people. One of the results of this kind of mixing of creator and consumer identities is that creation no longer seeks to expand the boundaries of ordinary people’s daily life experience, and the act of writing becomes a process of self-validation, in which the reader does not necessarily expect to learn about the extraordinary facts and lifestyles that are not normally experienced, but projects his own imagination and judgment on the plot and characterization. In the process of creating Net novels, the addition of the “Reader Interaction” column makes it difficult for authors to impose a set of dogmas on readers about ideal life and real life. It is difficult for the author of Net novels to be like Lu Yao, the author of the novel “Life”. Life has a wide range of readers, to give readers of that era “what is the education of a good life” (although it is not necessarily the author’s consciousness, Lu Yao does not admit that he knows the true meaning of life). Whether the film adaptation of those Net novels with many established readers (such as “Youth Literature” like “To Our Youth” and “Left Ear” can reopen the channel of mass education, it depends on whether the ruler in the director’s mind can exceed the box office and technology. Director Zhao Wei obviously has this ambition, but can this coming-of-age educational film with a feminist stance have the same huge educational impact as the Soviet film “Moscow Doesn’t Believe in Tears”, or can the latter be regarded as a benchmark? Such a comparison seems that the strength of “To Our Youth” is not enough, and the position is hesitant.

The film’s song title, “So Young,” suggests that the director is not just imitating the tone of “You Are the Apple of My Eye”). The second half of the sentence that disappears after “so young” is “so gone”, the surface is of energy, but the essence is decay. The extreme contrast between the two ends makes the movie a gloomy atmosphere. The follow-up development of the story has deleted the emptiness and nervousness after Zheng Wei entered the society, but this ambition to best-sell and good praise has not won the approval of the audience, and the specific details are even more incompatible. The main space of the story, the “campus”, is often paired with the campus ballads of Lao Lang and Gao Xiaosong, and a pop-rock band with a “grunge” style can be changed to a pop rock band like GALA in a later time, rather than band Suede that is too nihilistic. The cultural influence of Suede is even more incompatible with the cultural consumption habits of the Ruan Wan couple — it’s more likely that there is such a discing in the cluttered CD stack in the boys’ dormitory. The film does not explain why Ruan Guan and her boyfriend Zhao Shiyong have become valued fans of Suede since high school; The debut of this hobby was introduced by the philistine girl Li Weijuan to Zheng Wei! The “Punch-tape generation” in the 90s of the last century, which one is not an avid music fan? Suede will not be Li Weijuan’s daily gossip noun who relies on personal struggle to achieve social mobility and positions marriage and love early on as “waiting for the price to sell” ...

3. Female Consciousness in Youth Films

The shortcomings of the rough details have no so much to do with this article (although this affects the quality of the film’s art), but let’s go back to the ideas of the film.

When the theme song “So Young” resounded on the highway with cars galloping: “She can start to walk out when she wants/ Because we’re young, because we’re gone ...” coincided with Ruan Wan telling her boyfriend that she was pregnant, and her boyfriend’s attitude made her completely heartbroken. The theme song is

embedded in this link, and the apt thing is that Ruan Guan finally learns to say goodbye to the old love of attachment, highlighting the theme of women's rejection of cowardly men. However, it is not a big problem to put Ruan Guan in the right seat as "She", but who is "so young and so gone"?

First, of course, is Zhao Shiyong, the "number one scourge" who is hated by the audience among a large number of male characters. For boyfriends and girlfriends in high school, the first test they face after going to college is the problem of being in different place. Zhao Shiyong has nothing evil, and the girl who had sex with him even said that it was "his kindness that harmed the people around him", which led to an interesting topic: good actually planted the seeds of evil. The girl looked back before the abortion and said: "Zhao Shiyong, he is not worthy of you." This is another flash of feminine consciousness. In the multi-faceted relationship between men and women, the relationship between women and women has always been malicious, and there is no trace in Ruan Guan and this inconspicuous girl who is usually uninterested, these two do not lose their maternal generosity. They can forgive Zhao Shiyong, be not resentful or jealous of the woman, and even have natural sympathy. Both are naturally healthy women. But in the eyes of girls with low self-esteem, the "perfect woman" Ruan Guan, why can't she leave Zhao Shiyong? Does the fact that both the novel and the film arrange for Ruan Guan to leave and die suggests to us that women with many traditional feminine traits such as strength, tolerance, and kindness cannot survive in a weak male world? A "so young" boy like Zhao Shiyong, he has never grown up in love, relying on his girlfriend and family support and lost the opportunity to grow independently, and therefore lost the possibility of transformation. "The young" is no longer the starting point of high spirits, but an eternal lack.

4. The Dissolution of Masculinity in Female Narratives

The second is the male protagonist Chen Xiaozheng and the male number two Lin Jing, who occupy the position of the male protagonist but break the girl's childhood love dream. Chen Xiaozheng can hardly be said to be a boy who pleases ordinary people, but what is interesting is that many of the best male protagonists set in youth novels are "teenagers with excellent academics, introverted personalities, successful careers as adults, gentle and introverted" ... From the perspective of plot development, such a character is certainly conducive to the author's design of many "serial schemes", so that the heroine's brave efforts are more gratifying, but this itself is also a kind of imaginary model for women to excellent boys. The overly arrogant man (the popular contemporary word is "straight male cancer", which is probably the image of Xu Kaiyang in the movie) is no longer welcome, which is why Xu Kaiyang's image in the movie is very different from that in the original novel: in the movie, Xu Kaiyang is a rich kid who does not do his job, gathers a gang to smoke and play cards in the dormitory, and has an arrogant attitude towards Chen Xiaozheng; In the novel, Xin Yiwu, the author of the original text, sympathized with him a lot, and created the image of an ordinary college boy from a privileged family. What kind of guy will be favored by new women? Eliminating the aggressive masculinity of Chen Xiaozheng becomes an intentional character creation. Chen Xiaozheng grew up in a single-parent family, his father died early, he was a widowed son. His mother raised her son alone with the nostalgia of her deceased husband, prescribed his words and deeds, and taught him to restrain "distracting thoughts" and become a productive person. Chen Xiaozheng was sharpened by his mother since he was a child, and he didn't even perceive the emancipation of modern women's personality before he met Zheng Wei. In short, Chen Xiaozheng is not like a person who grew up in modern society, but like a model cultivated by an old-style family, so good that he can become a role model for his peers and younger generations to learn from. The primary characteristic of his personality is that he is a "forbearing" type of upright gentleman who takes family responsibilities as the priority. There is a difference between a "humble gentleman" and a "sour and rotten talent", also there is a difference between a "merry talent", in the era of rudeness, men who strictly abide by etiquette and even appear to be "abstinent" are more in line with women's needs for beautiful emotions. This status quo pervades the online literary world, such as martial arts and the male protagonists in "Xiuxian Wen" (fantasy novels), all of whom have similar personalities. The male protagonist with a cold temperament, self-denial, and never forgetting family hatred and national hatred has been going step by step according to the life track designed by the educator (just like Chen Xiaozheng's indispensable "building"). However, if he wants to achieve true maturity, he must appear as an outlier like Zheng Wei, in order to temper his ability and character to think independently about the truth of life in a dilemma (such as love vs. career/family feud/national hatred/martial arts justice).

The problem that Zheng Wei and Lin Jing need to face looks like a family conflict from the storyline, that is, the love and hatred of the previous generation having caused the estrangement of the next generation. But judging by the lines, it doesn't seem to stop there. Zheng Wei questioned Lin Jing: "If you can't be a lover, do you have to break off your righteousness? If you could have had a little heart and give me a greeting, we wouldn't be what we are today." Lin Jing is the "big brother next door" in the minds of many little girls, and she grows up with her.

But such a big boy who is a few years older than himself is not necessarily braver and open-minded than a little girl, and he is even more confused in love. Lin Jing only knew that he was blind in the river of love, and he only dared to stay in his childhood to find the object of “dependence on each other”. When Zheng Wei cried and said, “Let me marry you, I will depend on you for my life”, the two hugged each other, as if they could really fulfill each other’s wishes - Zheng Wei’s fairy tale dream when she was a child was fulfilled, and Lin Jing was able to calm her fear of the flow of time. If the movie ends here (the novel arranges the marriage of Zheng and Lin), it can be regarded as a mediocre comfort to the audience.

5. The Sublimation of Love in Emotional Education

But the director’s theme is emotional education, not the creation of modern fairy tales. In the university campus, when Chen Xiaozheng was puzzled by the question “everyone is obviously an independent individual, how can a person be so attached to another person”, Zheng Wei replied, “if you replace me, you will understand it in just one day”. Zheng Wei, as a lover, first experienced the gravitational pull of love. Chen Xiaozheng can’t be in the same position as Zheng Wei at this time, so he naturally won’t understand how the state of “independent individual” can change. When Zheng Wei realized the transformation from this emotional experience, she would no longer be satisfied with Chen Xiaozheng’s stagnant or even “degenerate”. Chen Xiaozheng sold his marriage to get a United States green card. Now he has presented that he once despised himself, and frankly admitted in the interview that the success of his career is in exchange for the failure of being a man - such Chen Xiaozheng can no longer become the object of Zheng Wei’s admiration. After Zheng Wei said goodbye to Lin Jing, she sat in the train and looked at the scenery outside the window, and sent a message to Lin Jing: “We all love ourselves more than love, now I know that loving someone is like loving the motherland, mountains, rivers, ...” She herself once laughed at herself “Love can’t kill people”, but Shi Jie can love each other unreservedly, which makes her feel ashamed. It is impossible for her to love men as purely as Shi Jie, but she also breaks away from her narrow self, starting from loving someone and starting from the narcissism of “independent individuals” (Zheng Wei can be said to be the most narcissistic, proud, and arrogant “little princess” among all females in the movie), and sublimated into a broader love.

Zheng Wei, who turned to fraternity, will not focus the passion of love on a certain one, so the movie leaves an open ending. Offline audiences have discussed whether Zheng Wei will accept Chen Xiaozheng again, but this is not a topic that the director cares about, the focus is on raising the topic of male education: how do men who are loved in past relationship grow up? When Lin Jing turns around and confesses to Shi Jie, will Shi Jie be as detached as Zheng Wei? The answer to this question may be no, and Lin Jing may only learn to respect female’s wishes in response to Shi Jie’s love. Chen Xiaozheng is on the path of his own enlightenment: “I come to you, not to regain the old love, I come to you to love you again.” (The perception of the male protagonist and other male characters is different) In the aquarium, Chen Xiaozheng raised this topic again, and the question was still “Can I still love you again?” Currently, Chen Xiaozheng is no longer self-righteous in deciding and acting like that. In addition, his emphasis on the first sentence of “not / rather” elevates the theme of this youth-themed movie, and the sentence structure is - “I come to make this movie by no means to recall the sweet times of being loved in the past ... It’s about getting back to youth and getting the experience of a lover”. The difference is between “recall” and “repetition”.

Kierkegaard has mentioned the difference between “memory” and “repetition” in “Repetition”. “To hope” requires youth, “to reminisce” requires youth, but “to want to repeat” requires courage. The one who just wants to hope, he is cowardly; The one who just wants to reminisce, he is debauched; But the one who wants to “repeat” is a big man, and the more he understands how to go all out and prepare himself to face “repetition”, the more profound he is. However, if a person does not understand that “life is a repetition and this fact is the beauty of life”, then the person judges himself, and he does not deserve a better ——result than “death”. This “death” will also happen to him; Because hope is a fruit that beckons to people, it cannot satisfy people, and memories are a pitiful amount of food that is only enough to make ends meet, and cannot satisfy people; Repetition is the kind of daily ration that satisfies a person with blessings (Kierkegaard, 2011). Chen’s manifesto can be seen as an emotional education manifesto for youth-themed films—not to treat memory as a consumer product, but to give “so young and so gone” people (adults are not necessarily mature) a chance to re-educate themselves.

6. Myth in Love and Marriage

Anew ... Love you ... Why love? For it is the one who loves that is glorious. However, in love, because of the unequal relationship in love, people in love are often in a disadvantaged position. What unrequited love person isn’t embarrassed? Regardless of whether the result is achieved, just entering the state of love adds infinite troubles and pain to the lover.

Zheng Wei formally rejected Xu Kaiyang in the park. Xu Kaiyang angrily described Chen Xiaozheng as nothing (“He has nothing”), and the money earned was provided by Xu. Zheng Wei was unhappy, and left a sentence: “You like me, I like him, you will always lose to him for this alone.” These words blurted out by “Little Flying Dragon” Zheng Wei, which is very appropriate. It is also full of little girlishness - for proud young people, as a beloved, they are naturally at a disadvantage. In this triangular relationship, Xu Kaiyang’s position is the most embarrassing. In the original text of the novel, Xu Kaiyuan was a boy from a wealthy family, gentle and introverted. In the movie, Xu’s family background and upbringing make him a model of a “unqualified-gentleman”. He arrogantly provoked Chen Xiaozheng in the boys’ dormitory, which only proved the position of money relative to dignity and love. The more dramatic result is that Xu Kaiyang and Zeng Yu actually became a couple. The plot here is compared with the original text (in the original text, Zheng Wei later met Xu Kaiyang by chance, Xu Kaiyang had a girlfriend by his side, and he was cautious and hesitant in the face of Zheng Wei, worried that his relationship with Zheng Wei would affect the current relationship. This attitude makes Zheng Wei sad, for that everyone will become a stranger, and become part of the fate of “youth will eventually pass away”). Maybe for the purpose of making the characters and plots of the theater more compact, and also to make the fate of the characters more dramatic, which is in line with the audience’s psychology of spectators, but this treatment is also in line with real life: the husband and wife participated in a lecture on children’s intellectual development, the husband stared at the speaker “Liu Yun”, suspecting that Zheng Wei’s roommate Zhu Xiaobei had changed her name, and the wife holding the child couldn’t help but immerse herself in the memories of the last conversation she had with her “ex-boyfriend” Chen Xiaozheng - this looks quite like the bridge of an ordinary family husband and wife sharing a bed and different dreams. In particular, this marriage relationship consists of two “losers” in love, although the two are from the same family and meet the standard of “good match” in the eyes of outsiders.

As also a “supporting role”, Xu Kaiyang and Zeng Yu’s treatments are completely different in the movie. Xu Kaiyang also had a fairytale dream of love. He flattered his sweetheart, and asked Zheng Wei to send a limited edition Barbie doll Princess Pea that his father searched for in Hong Kong when he was rowing in the park. This is a very wonderful plot: the combination of Princess Pea and the prince is a dream that every little girl will crave when she reads Hans Christian Andersen’s fairy tales. If this gift is successful, it means that Zheng Wei and Xu Kaiyang have completed the role of Princess Pea and the prince. Then the two can have lived happily ever after forever. But Zheng Wei said that she and Xu Kaiyang were not on the same way, and when he heard this, Xu Kaiyang was so angry that he lost Princess Pea, and if he followed, he could lose the wishful thinking complex of a child when he was young. On Xu Kaiyang, the film does not focus much, and even has a tendency to be simplistic and modeled. Obviously, no one will sympathize with a young man who is flying and domineering, full of superiority, and how his first experience of love is generally less examined. Zeng Yu’s situation is much better in comparison, at least she has always maintained a self-esteem in the unequal relationship between the lover and the beloved: when she asked Chen Xiaozheng what role she played in his interpersonal relationship, Chen Xiaozheng said “best friend”, Zeng Yu kicked Chen Xiaozheng hard and turned away. The subsequent encounters were neither humble nor arrogant, until the eve of graduation to give Chen Xiaozheng the quota for public-funded study abroad, also in the name of “cherishing talents”. As a female audience, Zeng Yu’s bearing is really praiseworthy; And the dialogue between Chen Xiaozheng and Zheng Wei, “I know what Zeng Yu means to me, but I have always turned it into friendship”, seems stingy and twisted. In terms of character alone, we don’t want to maliciously speculate about the married life of Xu Kaiyang and Zeng Yu, because the combination of the two is more likely to be the combination of mature people and a model of a secular partner.

7. Education of Love for the Masses

In campus love stories, there are generally two categories of females arranged for male protagonists with “cold personalities”: one is a girl who is also breezy and calm, and the other is a girl who has teeth and claws. The calmness of the first type of girls comes from the relatively wealthy material background and intellectual upbringing of middle-class families. There is often a “hypocritical” heart hidden under the appearance of “knowledgeable and reasonable”, and one or two random tricks are enough to determine the future development of the male protagonist ... Can the simple, lively and cute “Snow White” defeat the vicious ex-girlfriend (or prospective girlfriend, current girlfriend ... always handicap characters), which becomes the motivation for audience to read/watch. Contemporary mainstream women’s writing and video works still use the prototype of fairy tales, and have not completely abandoned the drama of ancient fairy tales. From it, we can estimate the doubts of contemporary female about the relationship between the sexes, if the author can add a paragraph to the story like the storytellers of the past, it must be a “warning”, girls should be careful of love traps, even if you are a real independent woman, you must beware of men’s ulterior motives.

Love involving interests is naturally not advisable, so will there still be non-extreme (Shi Jie's love for Lin Jing is extreme) and silent love on campus? Lao Zhang represents a humble and noble man. Lao Zhang, a down-and-out literato who studied architecture and "did not do a proper job" after graduation, hung up on the title of "freelance writer/biographer", claimed to have managed a publishing company, but did ghostwriting work, was a classical romantic. No one ever knew that the bouquet of starry flowers was given by him. Ruan Wan never knew the identity of this anonymous person when she was alive, and even refused the guy from the flower shop on the way to meet her boyfriend. Lao Zhang, who is "willing to play a supporting role", has always been shy in front of Ruan Guan, and he doesn't dare to make any offends. The love for the "goddess" only made him more ashamed of himself. Lao Zhang only dared to confess to Ruan Guan's tombstone. Because of Ruan Guan's death, his love always stopped at the highest point - in this sense, Lao Zhang is as young and immortal as Ruan Guan.

There is a line in the movie: "Everyone's life is a moving legend." Lao Zhang wrote a biography for ordinary people, the premise is that ordinary people do have unusual experiences, and the old woman's husband has a bumpy and turbulent life. The girls and boys in the movie, whether they are unrequited love or vigorous love, do have some stories in their youth. People who have a story, whether they admire it or not, can claim to have had a unique life experience and educational journey. And those who don't have a story - common female classmates, how many is still blank of experience? How many girls, like Madame Bovary, live a mediocre life with a romantic heart? "I don't hate him at all, because this is my first time." Ruan Guan can understand this sentence, but Zheng Wei may not be able to understand it, and the boy feels even more incredible, right? Under what conditions will the emotional education paths of boys and girls overlap and intersect to create a love experience that conforms to the bridge of fairy tales? It can't be unconditional anyway. Do the female students who shuttle between the ivory tower and the "cruel society" have a common or different kind of emotional education? This requires a new narrative of "youth film".

8. Conclusion

At present, there are advocates of the affectional turn of education, which is a great change in the philosophy of education, especially in moral education, which has triggered the knowledge and ethical cornerstone of education, and the value concept of all-round human development. It is necessary to understand the penetration and cultivation of affection in education from the perspectives of human cognitive deepening, moral perfection, spiritual enrichment and potential development (Ping, 2023). To avoid the disadvantages of educational research only focusing on the technical, rational and instrumental nature of human beings, to find the cultural and spiritual character of educational research, and to show the unique value of emotion in educational research, the researcher initiates an "affectional logic" to interpretate educational issues (Wanyi, 2024). At the same time, in the world of literary and artistic creation, the emotional issue of education has become a key theme in the writing of educational novels, and teenagers often encounter mental distress and emotional confusion before they become adults in a childish state. An educational novel or educational film with an optimistic tone may arrange a suitable spiritual mentor to help young people gain identity, emancipate their personalities, and enrich their emotions, at meantime there are many novels that often arrange tragic fates, and the spiritual growth of adolescents becomes a huge problem in the narratives of different texts: including peer relationships, sexual exploration, and the pursuit of love ... As cultural researcher has noticed that the current society has changed from "full of romantic feelings." Sensualism has given way to a post-emotionalism imbued with consumer culture. The ethics of daily life in the post-emotional society are no longer the ethics of the emotionalist era such as beauty, aesthetics, authenticity, and purity, but emphasize the happiness and comfort of daily life, even if it is virtual and packaged emotions, if it is pleasant. The secular love in "To Youth" vividly reflects the virtualization, fragmentation and adaptation of emotions in the "post-emotionalist" era. Therefore, with the continuous flood of worldly love, we cannot but lament that we may not only lose our youth, but may also include a sincere, stable, and peaceful way of life. It is also in this sense that we can't help but sigh that youth is gone, and what it leaves us with is only infinite remembrance and nostalgia (Kunshi, 2017).

In the film of youth narrative, the setting of characters is often placed in a specific cultural and social background, which means that the film has a higher sociological significance than the narrative of the novel. For example, in *To Youth*, the family backgrounds of the male and female protagonists shape the personality to a certain extent, which on the one hand can make the character personalized to promote the development of the plot, and on the other hand, the family background expresses the social integration that is difficult for young people to realize. Many contemporary sociological studies and autobiographical narratives often tell the story of individual class mobility and social class ascension through education. However, this often comes at a cultural cost. The tension between the different classes is not only economic, but also cultural. Teenagers from

underprivileged backgrounds are forced to strip away from the class culture to which they belong. When Chen Xiaozheng faced the humiliation of other male classmates, or the relationship with Zheng Wei was challenged, this cultural gap was extremely prominent. How to reconstruct one's own identity and sense of class culture has become a major problem. Other implicit background settings also present cultural implications, such as the parent-child culture of Chen Xiaozheng and his mother, and the parental relationship between Lin Jing and Zheng Wei, which create dramatic tension, but they are important emotional relationships in real society. Although this is a popular film with a melancholy and nostalgic tone, the film still has important values to be transmitted, especially the publicity of women's consciousness and the value orientation of ordinary small people narratives. The fact that powerful women can maintain a tolerant and independent state of mind after encountering the confusion and pain of adolescence shows that contemporary popular culture is not exactly an entertainment dominated by consumerism. In addition, the portrayal of Lao Zhang and other characters has given a new interpretation to the meaning of youth after the narrative of youth shifts from the "big era" to the "tiny time". In the narrative of youth, the temporality of the individual's emotional life has an educational significance, and after the carefree childhood time enters adolescence, the intersection and confusion of time begin to appear. Adolescence is both a physiological transition from youth to maturity. At the same time, it is a node where the past and the future are broken, so the death of the female character in the film can be a very meaningful rhetoric, rather than a mere display of cinematic narrative techniques. Emotional education was a necessary growth process in the classical period. In the modern educational narrative, emotional education may eventually turn to daily life, from the relatively closed school to the trivial and banal living space of the family. It may also foreshadow the enormous life susceptibility cost of emotional education.

Therefore, researchers need to explain the themes and meaning of emotional education, the characteristics of narrative discourse, the comprehension, interpretation, and intertextuality of emotional education in different cultural texts. On the subject of this article, the ambition of female director in dealing with youth narratives is described, in which the female consciousness is more adequate than that of other male film narratives of the same genre. At the same time, such a youth narrative expresses the limitations of the text itself, such as the fixed plot program, the deliberate arrangement of tragic fates for the sake of the tension of the storyline, which to a certain extent weakens the daily life attribute of emotional education films— this problem is better dealt with in other films, such as Yasujiro Ozu's films narrating the sadness that pervades the ethical situation of human life. Finally, as a creation and adaptation of popular culture, the film responds to a topic that has been prominent since the Romantic era, that is, how to live a healthy emotional life? For young men and women, this problem is not only a matter of sex education, but also the need to transform the ignorance and sexual impulse of adolescence into the sublimation of love, which often creates an open-ended ending in the storyline. From the perspective of the value of emotional education, love is the psychological motivation to grow and change the narrow self, and it is also the starting point for the self to examine its own situation and human destiny from a broader common existence relationship. In an era when popular culture is becoming more and more mainstream, film art needs to fulfill the precious qualities of educational function for the masses and to offer the wisdom of emotional education.

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