

Film Research in the Diversified Context of Film Noumenon and Film Aesthetics

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Abstract

Shooting images (film and image presentation) is the material way of film existence. As everyone knows, film is not only a chemical condition, but also a complicated social consciousness, which has a harmonious way of creating economic development. Therefore, it is effective to study movies from their raw materials and functions, and we can't remove them from the study of movie "noumenon".

Keywords

Film Itself; Film Aesthetics; Film Studies.

1. Introduction

In recent years, with the continuous development of the media industry and the global integration, the film has made great progress. Correspondingly, as an academic research industry, film basic theory and film research have also received a lot of attention. Many scholars outside this field have joined this field, and they use their professional skills and vision to make this industry more colorful. Film research has become a multidisciplinary development, which makes many people feel confused. At the meeting of Shanghai Jiao Tong University, the questions raised by Baldwin can be said to be people's confusion and anxiety about pluralistic film research. They all want to find out how to solve this problem. However, different experts have given different answers.

2. First, The Problem of Film Noumenon

The word "film ontology" is well known to Chinese people because of Cui Junyan's essay "Shooting Image Ontology", which was turned over in 1980s. After that, Bazan's essay "What is a Movie" (Chinese version, translated by Cui Junyan) was also published in the middle and late 1980s. In this classic film review collection, the first chapter is "Ontology of Shooting Images". In this paper, Bazan introduces the ontology of film into the level related to social psychology and philosophical history. Like religious belief, plastic arts also follow our resistance to time psychologically. From the root, the pursuit of perfection in contemporary art is a similar and realistic development process; Through strict determinism, it is transformed into the universal nature of films for the first time, which makes the method of preserving time more perfect. The universality of shooting images (ontology of movies) has become the logic of a series of basic film theories and artistic aesthetic consciousness, such as Bazan's "Shinhwa Legend of Movies", long shot theory, depth of field shooting, creator's true identity theory, real artistic aesthetics, etc., and then produced an artistic aesthetic management system which is different from the traditional film montage technique theory. Bazan's ontology, with its profound philosophical and film perspective, makes people feel awe of ontology. At that time, it was placed in the "key" and "front-end" positions of the film research industry. First of all, Bazan used psychoanalysis and social psychology in the "best image ontology"; Secondly, Bazan emphasized that "film is a

form of language expression". These two levels have great inspiration and practical significance for in-depth understanding of film noumenon. Film noumenon can be varied, and the research on film noumenon is also varied [1].

Ontology can often gain "key" or "excellent" influence in film research, which is related to the special situation in China at that time. Before the 1980s, we have been replacing the traditional plastic arts with laws and modernizing the theory of plastic arts. Some people once thought that we had no real basic theory of movies. Bazan's ontology was introduced into China at the beginning of the 1980s, which happened to be when China's film industry introduced the basic theory of western countries (blue basic theory) and the traditional art theory (red basic theory). Therefore, the regularity of film plastic arts itself has become a hot spot on the Internet, which is regarded as a real film study. However, it may also cause a misunderstanding that the ontological study of movies must be a study of images and the basic principles of structure and cognitive ability, that is, a study of pure movies to some extent; Other external studies in the traditional definition are "non-ontological" studies. Narrow ontology itself causes over-interpretation.

The English word for ontology is "ontology", which is a "branch of metaphysics about things or forms of existence", or directly used to solve "metaphysics". That is to say, "the expression form of system software" is "the explanation of the basic principle of logic". On the surface, ontology examines the basic principles of objective things with metaphysical methods. From the perspective of film, ontology examines the essence of film from a metaphysical point of view, rather than being limited to the ontology of film. In everyone's eyes, the reason why Bazan didn't become a "noumenon" is that he didn't "shoot images".

In fact, photography (film and image presentation) is a form of existence. However, movies are not just "chemistry", but a kind of social consciousness, which promotes economic development in a harmonious way. Therefore, apart from studying the material and realistic effect of the film, we can't exclude it from the "noumenon". Especially Hollywood films in the United States, their rationality and industrialization are particularly important [2].

3. Second, The Aesthetic Problems of Movies

Another controversial concept is film aesthetics. Nature and aesthetics have more general meanings and are usually expressed as "art". For example, people often say that the "aesthetics" of a film or a film director does not refer to his "theory", but refers to his "artistic style" or shooting style characteristics. The key to film aesthetics discussed here refers to film aesthetics created as a theory. In this sense, film aesthetics can be regarded as a film theory. Of course, the scale of film theory is much broader, including director theory, director theory, performance theory and so on. After the classic film theory became the contemporary film theory, there have been many new developments, just as mentioned above, especially the current film science research. It is called "film aesthetics" because people regard it as a scientific "art".

Generally speaking, the film aesthetics industry is only an important industry in the classical film theory, that is, the above-mentioned small-scale ontology. The small-scale study of film ontology is the basic feature of film aesthetics. Therefore, Eisenstein's montage technique theory, Bazan's wide-angle lens theory and Krakow's "real restoration of matter" theory are regarded as both film theory and film aesthetics. Because all the theories are about the scientific research of movies themselves. Elbaraz's "Film Aesthetics" is an English version of "Film Theory". For this kind of theory and scientific research works, film aesthetics and film theory are two names of the same object [3].

Naturally, film aesthetics is related to general aesthetics. However, general aesthetics is not film aesthetics, it is a philosophical field involving all arts. General aesthetic concepts (or keywords, such as beauty, aesthetic activities, aesthetic behavior subjects and aesthetic behavior objects)

should be transformed into corresponding film concepts (or keywords) in film aesthetics and become real film aesthetics. Without this step, it is difficult for some articles marked with film aesthetics to become real film aesthetics, and only take films as examples to illustrate the basic principles of general aesthetics. Therefore, film aesthetics has created a set of keywords different from general aesthetics, such as interface, sound, montage technique, film narration, film characters and so on. It can be compared with the aesthetics of aesthetic objects, such as the true identity, the first identity and the second identity of the audience. It can match the concept of "aesthetic behavior subject" in general aesthetics; Another example is film interpretation, film appreciation, peeping, gazing, etc., which can match the concept of "aesthetic activity" in general aesthetics. In a word, film aesthetics takes the appearance of film as the precondition, takes film as the thinking goal, and takes the concrete and divergent thinking of film as the precondition. Without film, there would be no film aesthetics. Generally speaking, universal aesthetics appeared earlier than movies, which provided us with some basic ideas and ways to explore movies. However, from top to bottom, it is impossible to automatically deduce a management system of film aesthetics. Be sure to take the basic style of movies as the theme.

4. Concluding Remarks

In the scientific research of film theory, there are differences in grasping some important concepts and meanings, which usually lead to some misunderstandings and disputes. Although communication can be carried out in different languages, in different languages, "audio translation" cannot guarantee that concepts, scope and theoretical concepts can go beyond the scope of other languages and enter other languages; Completely transparent language is impossible, and completely transparent communication is also impossible. The matching of words and sentences between different language expressions is built by human factors, so the mutual translation between language expressions must be understood and scientifically studied as a situation. In everyone's film science research, many of them draw lessons from the most theoretical management system in the West. Although some turned out concepts have been successfully "transplanted", sometimes there will be some "rejection reactions", which will become the root cause of some misunderstandings and disputes. The latter one, that is, the inclusiveness and fuzziness of Chinese vocabulary meaning, has caused more and more doubts about theoretical sentences. Chinese vocabulary must give full play to the working ability of its practical meaning to make up for its own shortcomings, which leads to the continuous expansion of the coverage and fuzziness of vocabulary connotation. Before rigorous theoretical argumentation, the meanings and extensions of some basic concepts should be standardized and embodied, thus making the experience traps in work more complicated. In a word, how to popularize it is an important issue, and how to define the basic concept and industry of film research is an important issue. This is the root of the argument.

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