

Analysis of Classical Aesthetic Expressions in Eastern and Western Films

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Abstract

This article discusses classicism in movies, a more accurate expression,It should be works with a classicist tendency, that is, those works that can express compassion and profoundness.Focus on people's existing existence and reveal this existence with a complete logical structure.This work of inevitability is embodied in the film as a compassionate and sublime emotion.Empathy, long artistic conception, elegant and slow narrative rhythm and controlled emotions, etc., this. These aesthetics together constitute the classic aesthetic style of the film. At the same time, this article is listed.Some master directors such as Hu Jinqun, Fei Mu, Ozu Yasujiro, Mizoguchi Kenji,The works of Kieslowski and others later analyzed the similarities and differences between Eastern and Western aesthetics.

Keywords

Classicism; Artistic Conception; Narrative Rhythm; Aesthetic Expression.

1. Introduction

Speaking of classicism, in fact, "after the emergence of modernist art, classicism Quietly placed in a position opposite to modernism, the sublime and the ultimate value Concern has become one of the most frequently mentioned features of classicism, and rigorous logic.The structure has also become an important criterion for distinguishing classicism from other doctrines." [1] As far as this article is concerned, it is more accurate to explore the essence of classical aesthetic expression in movies.The correct term should be works with a classicist tendency, that is, "those who can express their sorrow with tragedy"Pay attention to people's current existence with compassion and far-reaching vision and reveal it with a complete logical structure works that portray this existential inevitability, a tendency that has always been associated with entertainment films."Jie Xie". [2] Specifically, its "classical tendency" is mainly reflected in the film.For the compassionate and noble feelings, long artistic conception, elegant and slow narrative rhythm and plot,Controlled emotions, etc. These aesthetics together constitute the classic aesthetic style of the film.

In such an era of image dissemination characterized by fragmentation and rapidity, talk about on the classicism of the film seems a bit out of place, it seems outdated. but,when we look back and look for the noble and solemn beauty of the past,I can't help but find that the aesthetic images contained in those images still transcend time and space, flashing Glittering, illuminating the path of future film developme.

2. Lofty sentiments

Since the development of the film industry, its production technology has become more and more mature, but many orthodox .However, the solemn value concept is increasingly replaced by dazzling and crazy high-tech pictures.generation. It seems to be a luxury to talk about the feelings in the movie. This is because the ancient The value concept of classicism is gradually

being weakened. Therefore, when people are used to being in public Many commercial blockbusters pass with a smile, but I always feel that there is something missing aftertaste. For example, Wim Wenders' "Under the Berlin Sky", the film uses dignified black and white and color Interweaving pictures to tell the story of angels descending to earth to meet the colorful world, the topics discussed include contains thinking about the life of the entire human being, but the Hollywood movie "Heaven" adapted from it under the gimmick of commercial packaging, "Make City" is woven into a good-looking but flimsy love story love story. So, among those classical values, we can see the feelings brewed by the artist after in-depth thinking about people and the world. feelings, in classicalthe values of socialist films can be specifically expressed as compassion, faith, heroes, and spirituality. Key words such as the truth of the soul.

2.1. Compassion

Movies with a classicist tendency often have a strong sense of pathos. Exist In Western films, this is a tradition inherited from ancient Greek tragedies, whether Odysseus knew that he committed suicide after killing his father and marrying his mother, or that Prometheus stole the fire from heaven.

Tethered to a cliff by humans, these ancient heroes struggled to balance reason and sensibility, self and religion. Teaching, struggling between compromise and sacrifice, we seem to see the relationship between human beings and the world Fight. When Spartacus, the hero of the movie Spartacus, revolts .Later, he was finally crucified. When Kieslowski played in "Blue", "White" and "Red" It uses the fate of individuals who all have shortcomings to illustrate the era of freedom, equality, and fraternity.

At that time, when Oliver in "Oliver Twist" was suffering in the dark society and people's hearts, When he was young, in "The Godfather", the old godfather struggled all his life but fell into despair in his own life. In the vegetable garden, director Coppola's spectatorial compassion for Corleon's fate is like rise slowly in this prosaic death.

2.2. Faith and Heroes

In the aesthetic expression of classicism, faith is certain and eternal. For example, the downtrodden samurai in Akira Kurosawa's movie "Seven Samurai", in order to protect the samurai spirit, God, desperately protecting the villagers, and finally died tragically one by one. "Spartacus" also showing the simplicity of classical values, it creates a world where good and evil are clearly defined. A pure hero, here, good and evil are easy to distinguish between beauty and ugliness, good and evil are clear-cut, just like in the West. The cowboys in the movie ride their horses and whip their whips, just like the knights in King Hu's martial arts world. Creed - Support justice, eliminate tyrants and support the weak, which coincides with the image of cowboys in Western movies combine. The decline of classicism was already shown in later Western movies. In the end, the Western hero also became the painful old man in "Unforgiven".

3. The mood of silence and distant

If it is said that sublime and compassion are a kind of penetrating up and down in classical movie screens, atmosphere, then light, color and composition are crucial to the classical spirit essential visual elements. The composition of classical films often makes people feel a kind of weight Feeling, like the buildings of ancient Greece and Rome, there are always huge pillars supporting the whole majestic .The space looks like there is absolutely no possibility of collapse. This sense of gravity is like "Barry Lynn .Every picture in "Deng", whether it is a tense outdoor duel or a leisurely indoor in the chat scene, the background of the picture is always balanced like a balance with weights on both sides.

The same is true of John Ford's "The Searchers", each picture is based on the play. The setting of the play, such as the opening scene of Wayne's return, everyone is often in the same scene,

and if Wayne is not in the center of the screen, he must be on the golden section line, so Because he is the center of the drama and the solid cornerstone of the whole drama. most of the golden age Hollywood directors follow the solemnity of the stage to compose pictures. And the color, usually neat and uniform, not jumping, not messy, can suppress the atmosphere around. For example, in Kieslowski's film "Blue", the color levels are rich but not complicated. Miscellaneous, deep meaning is far away but not revealed, the blue of water, the blue of sky, the crystal ornaments on lamps and lanterns Blue, the blue that the director can light, the emotions of the actors in these different blue situations It is ready to come out but has been suppressed all the time, which makes people feel a kind of silent power. In the East, the classical aesthetic expression of the picture lies more in the artistic conception create. Specifically, the oriental classical artistic conception is more manifested in the simplified and light. In "Crouching Tiger, Hidden Dragon", Li Mubai chased Yu Jiaolong, the process was not noisy. Unbearable, just splashing water on that mirror-like lake, a piece of water, a few rooms, this one scene has the ethereal inspiration of oriental landscape. But in "Spring in a Small Town" it's just dilapidated The courtyard and the city wall, the camera slowly walks between them, whenever the jade patterns reach the broken bricks and tiles relax on the city wall, there is a large piece of sky in the picture, just like the hearts of the characters at that time Love, empty and sad.

Yasujiro Ozu's film screen has a unique silence in oriental aesthetics. and serenity, using simple composition to tell the emotions of ordinary families. Whether it's "Tokyo Story", "The Taste of Saurry", or "Late Spring", all of them are. No matter how trivial it may be, such as daily necessities of food, rice, oil and salt, there is always a sense of serenity and tranquility in the painting. The quiet silence and injecting this charm into his own painting form, he absorbed the Eastern. The unique "quiet" charm of Fang's temperament is embodied in the movie. The image of an old father emerges. He occasionally chats with people and exchanges greetings with neighbors. Feeling lonely when your children are not around, slowly peeling an apple, this very simple thing. Emotions are like weak tea, without waves and waves, and the artistic conception is far-reaching. Looking at Hou Xiao xian again, "Childhood Past" "Things" is also like Ozu Yasujiro's images, which use calm medium panoramic views without deliberate composition. Use pictures to create emotions, but let the emotions develop slowly on their own and unfold in silence and tranquility. The cruelty of the real world. Another example is Mizoguchi Kenji's "Ugetsu Monogatari", which uses horizontal movement. The lens displays the space, which is like the unique scroll form of oriental painting, slowly When slowly unfolding, you can slowly see the changes in scenery and time.

In short, movie images with a tendency of classical aesthetics always choose to view. The public should see the beauty, rather than choose those that cause violent pleasure to the senses scene, this choice is to let the picture pursue a kind of precipitation of the chaos of reality, Only the most authentic things will remain, leaving no impurities, only the essence.

4. Elegant narrative rhythm

Movies with a classicist tendency only focus on the story itself, emphasizing the integrity and coherence, it does not pay attention to fancy expressions, looks simple, effective But it's like "peeling an onion". The onion is peeled off layer by layer, and the truth inside is slowly revealed. If we use the lens sense to describe movies with classicist tendencies, long shots may be the best expression of its narrative characteristics, whether sad or joyful, is contained in the silent and slow narrative.

There, even if there is darkness and murder hidden deep inside, it is not impetuous, not startled, not arrogant, just It was calm and slow. In the movie "Tess of the D'Urbervilles" director Roman Poe Lansky's lens does not allow this somewhat extreme tragedy to express strong anger. Feeling of anger, the film uses an oil painting-like atmosphere throughout the film, and

the tragic atmosphere is sublimated by the thick countryside. Covered by fog. Secondly, the elegance of narrative rhythm lies largely in the delicacy of details laid out, like a Kieslowski film, tends to be good at narrative. Capturing details can convey the emotions and emotions that arise when people face difficulties in life. Each reaction is depicted with pictures. This delicate feeling gives his movies a sense of It has a very classical sense of form. For example, in "Blue", a piece of sugar cube slowly melts into coffee showing the melting process in 5 seconds, seems to express the protagonist Julie's heart at that time. The director uses his quiet and meaningful details to build his own style. Again For example, in "August Photo Studio", after Yu Yongyuan learned that he had cancer, he was not very sad. Grieving, but doing his best to do his own thing: teaching his father how to use the remote control Tool, write a sincere letter to your lover, and when everything is done, give yourself the best Take a picture later. These details are slowly revealed with restraint and calmness, but in the course of the film. Finally, there was a sense of sadness. In Taste of Cherry, the camera is just calm Follow the protagonist who wants to die and all kinds of people on the way. The shots in the desert are long and slow. In this slow narrative process, You can't help but think: Is the protagonist seeking death or survival?

5. Conclusion

Such narrative expression is not only due to some slow details, but also credit to the quaint way of telling the story. No multi-line narrative, circular structure, It's just a single-line narrative, spreading all the way.

This is an era that is too fast, new things are pouring in, before we have time to ponder new things, there are many reasons for us to abandon the past. Therefore, classical seems to mean the past, means gradually forgotten by people in order to attract the attention of the audience, more and more movies begin to focus on impacting people's hearts. The grandiose pursuit of sensory stimulation and paranoid composition is just like modern people's hearts, anxious urgent and impetuous. However, when we look back on the past, we can always find the tranquility and Solemnity, elegance and sentiment are the nutrients we should constantly absorb.

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