

The Significance of Realistic Theme Films from the Perspective of Cultural Confidence

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Abstract. In recent years, realistic theme films have attracted great attention, such as "Dying to Survive", "Looking Up", "Dearest" and so on. Both box office and reputation show a trend that conforms to contemporary audiences. This phenomenon makes "realism" a hot topic once again. As a mass media, film plays an important role in reflecting the social situation and arousing the audience's reflection on it, so as to promote social progress. Film creation should adopt a realistic attitude to observe everything, so that the film not only has commercial value, but also has social value and humanistic temperature. Starting with real film cases, this paper points out that the significance of realistic film is to reflect the true nature of society, to change the social outlook and to show cultural self-confidence.

1. Introduction

In recent years, realistic theme films have attracted great attention, such as "Dying to Survive", "Looking Up", "Dearest" and so on. Both box office and reputation show a trend that conforms to contemporary audiences. This phenomenon makes "realism" a hot topic once again. The prosperity of realistic theme films is a sign of the maturity of Chinese film market. On the one hand, it refers to the change of audience demand, that is, beyond the simple entertainment demand, there is a higher demand for security and self-realization. On the other hand, when society is at the key point of further reform, it needs the movies to exert and realize the impetus of realism movies to change reality.

Any aesthetic trend of thought is formed in a specific historical space-time, and realism is also a realism in a specific historical space-time. So there are always different modifiers in front of it in different historical periods. However, compared with realism as a creative method and aesthetic theory, in the current environment, I tend to turn this methodology and aesthetic concepts into a creative attitude. That is to say, in today's era of globalization and Internet, cultural contrast, exchange and integration between countries and nations are more prominent, important and urgent than ever before. In such an era background, understanding realism and contemporary creation with a realistic attitude rather than just a creative method may have more practical value and significance for contemporary Chinese society and human development. This is not only conducive to promoting the diversification and quality of Chinese films, meeting people's ever-increasing needs for film viewing, guiding the aesthetic and creative trends, but also conducive to breaking through some of the dilemmas of Chinese films in international communication. In this way, we need to make clear the difference between realistic theme films and realism films, such as those adapted from real events such as "Operation Mekong", "Operation Red Sea", "Dying to Survive", "Lost and Love". They are realistic theme films, but not necessarily all realistic films in real sense, but these films must have a realistic attitude.

2. The Significance of Realistic Theme Films

2.1 Pay attention to small potato and reflect the true nature of society

As a mass media, film plays an important role in reflecting the social situation and causing the public to reflect on it, so as to promote social progress. "Dying to Survive", a typical realistic theme film with vivid characterization and true restitution of events, reflects the concerns of the people about the

social reality of appealing for rights and high-priced medical treatment, and profoundly exposes the phenomenon of high-priced medical treatment. Through the film, the audience saw the leukemia patients in order to continue their lives desperately, also felt their helplessness in the face of disease and reality, but also saw the realization of the joint efforts of the government and the people to change the "sky-high price drugs". The linear narrative technique in the film satisfies the public's space-time imagination of the reality of daily life. Compared with the strong shock to the audiovisual senses brought by the high-end technology of the film, "Dying to Survive" has a remarkable "sense of substitution". When the audience sees the emotional encounter of the characters in the film, Self-fantasy triggered by empathy mechanism can often arouse the audience's experiential memory in daily life and automatically integrated into the fun of watching movies. As a commercial popular film, the contradictions between audience-readable joke plots and the closed text structure of film creators in the film makes the audience think about why Cheng Yong has no responsibility for the leukemia group, but risks smuggling "Glenin". When the audience admires the characters and tears down, the popularization of the film text has undoubtedly emerged.

Another example is the film "Inverse Growth", although it is a small and medium-cost realistic children's theme film, and does not have the potential of the explosive effect, but it focuses on the life level that ordinary people are not easy to pay attention to: the remote mountain villages in eastern Sichuan, several children from the original village had a difficult problem of long distance to school because of their original school was withdrawn and closed. A loving village teacher worked hard to get several children to go to school normally. Although the film is based on the true story of "the most beautiful rural teacher", it completely abandons the traditional model of hero portraying tall and complete, pays attention to excavating the personalized and humanized motivation of the characters, so that the audience can have emotional identification and interaction, thus willing to be "substituted". The most touching part in the film is the protagonist's words in the face of the dilemma given by his mother-in-law: I will never be a teacher if I can choose in the next life. But what the audience sees is: once a teacher, always a teacher, destined to be a teacher in the next life.

2.2 Focus on social loopholes and change social outlook with cultural landscape

As a popular art, when facing all kinds of contradictions and even the dark side of real life, film must give people warmth and hope, and ignite people's inner goodness with the light of humanity and justice. Movies, especially Chinese movies, can certainly promote social progress and satisfy people's expectation and pursuit of a better life by means of movies. Films, such as "Country Teachers", "Walking to school", "The Story of Xiaoyan", "Sunlight at Fingertips", "Inverse Growth", reflecting rural education and left-behind children, have aroused the attention of the whole society to the problems of rural education, private teachers, left-behind children and migrant workers, and promoted the implementation of various policies, at least in a little bit, to move towards fairness and justice. Ideals are always good, but reality is always cruel. We can't expect one or two films to solve problems and change reality. But literature and art, including movies, can not be forgotten in any case. This is a social function that realism or realistic movies should play and must play.

In recent years, there have also been many films reflecting social problems in China, including "Angels Wear White", which reflects the sexual assault of minor girls, and "Dearest", which exposes the abduction and trafficking of children. These films are like a magnifying glass of society and are presented to everyone. Through artistic processing, film writers focus on social reality and promote the government to promulgate relevant laws and regulations. The benign interaction mechanism has brought into play the social value of films as artistic works, and has realized the automatic repair and edge closure of social ecosystem layer.

As a mass media, films, on the one hand, shoulder the responsibility of promoting the spirit of the times and cultivating the temperament of audiences; on the other hand, they also play a civilizing role in the inheritance of cultural values. At present, China is in a new era of change, there are too many practical problems need to be corrected. Chinese films should dare to charge for the battle, face the reality directly, touch the sensitive subjects of society, and promote the change of social outlook with the creation of cultural landscape.

2.3 Establish Creative Self-Confidence and Demonstrate Cultural Self-Confidence

Culture is the soul of a country and a nation, and cultural self-confidence is a firm belief in its own cultural value. After more than one hundred years of ups and downs, Chinese movies carry forward national culture and build cultural self-confidence in the process of exploration and revision. Under the background of the new era, Chinese movies usher in another spring. Facing the attack of global cultural hegemonism, how to break through the encirclement of Chinese movies is the historical mission of Chinese movies. It can not only carry forward the excellent traditional culture, but also make the modern cultural symbols with the brand of the times widely spread, from cultural proposition to cultural expression, and ultimately realize cultural self-confidence.

3. Conclusion

Bazin believes that the invention of the film comes from a psychological desire of human beings and is the restoration of material reality. In addition to telling a good story, the film also gives the audience educational significance or emotional interaction, and creates an ideal "utopia" value concept for the society, so as to form a certain contractual relationship with the audience in the long-term interaction process. Nowadays, many excellent Chinese film works have realistic attitudes, which make the film and the audience form a certain emotional resonance. The formation of this resonance requires the creator's accumulation of life and discovery of life, and ultimately artistically presented out. In Bazin's view, realism is also a kind of humanitarianism. It must be concerned about the bottom, sympathize with the weak, and be full of humanitarianism and concern, because only through this way can it really change the reality and promote social progress.

At present, in the Chinese film market, the popularity of films based on social reality is still unmatched by the powerful "three high" films, which means high honor, high reputation and high yield. However, the double harvest of reputation and yield in contemporary "Dying to Survive" not only opens up a new continent for the commercialization of low-cost social reality problem films, but also completes the serious proposition of making audiences understand the marginalized groups of society and recognize the defects of contemporary society ruled by law through commercialized films. Compared with other social problems movies in recent years, such as "Lost, Found", "Dearest" and "Angels Wear White", "Dying to Survive" achieved success in commercialization. It brings the audience laughs of life, as well as the pain of the real problems that can not be solved. Through the storytelling of Cheng Yong as the core character, it is realized by integrating the basic rules of realism, namely pain and happiness. The organic combination of artistic and commercial Chinese realistic films. In the Chinese film market, the emergence of "phenomenal" films reflects the social problems of contemporary China, the gradual transfer of audience tastes, and the reconstruction of the power system of discourse derived from the times, which deserves the film practitioners to think deeply.

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