

Analysis of Montage Application in Modern Stream of Consciousness Movie Editing

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ABSTRACT

Stream-of-consciousness movies began in the 1950s and 1960s, which advocates the use of irrational flow to constitute the content of the movie. And it presents the internal psychological thoughts of the characters to the audience in a unique way of montage. Stream-of-consciousness movies are a wonderful flower in the history of movies by analyzing the inner conditions of the characters and focusing on exploring the spiritual fields of the characters through unique editing techniques. From the current development of stream-of-consciousness movies, its own montage technique has been applied more and more widely. However, there is relatively little research on the corresponding theoretical level, and there is also a lack of detailed and systematic discussion and analysis on it. Combined with the relevant stream-of-consciousness film to stream-of-consciousness film expression techniques, this paper first analyzes the role and value of montage in the editing of modern stream-of-consciousness movies, then analyzes and summarizes the editing techniques, and finally analyzes the relevant editing techniques of the entire stream of consciousness movie.

Keywords: stream of consciousness, movie editing techniques, montage, the technique of expression, application analysis

I. INTRODUCTION

"Stream of Consciousness" originated from the book "The Principles of Psychology" written by American psychologist William James. The author thinks that the interpretation of human consciousness is not a simple fragment connection, but consists of rational and conscious consciousness and illogical and irrational subconscious consciousness. In human thought, the past consciousness will be interwoven with the present consciousness, thus forming a realistic sense of time in subjective feeling, similar to the "river" that can flow. From a certain point of view, the blending of human consciousness in time can be understood as the flow of consciousness, so it is called "stream of consciousness". The expression of stream of consciousness in movies is independent of the internal reality of external logic. It is the true manifestation of the character's psychology, not subject to the constraints of rational norms and external conditions [1]. Rudolf Einham agreed with Yugo Minsteborg's analysis, but he further emphasized the role of editing technology. That is, through rapid activities, the objectively separated objects give people the impression of integration, which is also the effect that movies can achieve through montage [2]. In fact, the whole existence of movies depends on this principle in

the final analysis. Stream of consciousness is also called inner monologue in western language understanding. The unique inner dissection and space-time jump of stream-of-consciousness technique make a deep impression on people, so more and more stream-of-consciousness works have been created continuously, which enriches the spiritual civilization of people to a great extent. The stream-of-consciousness movie, as a new type of movie different from the traditional movie, has a very different editing technique from that of the traditional movie. For stream-of-consciousness movies, there must be montage if there is editing. The proportion of montage analysis by scholars has reached 40%, from which we can see that the value and importance of montage in stream-of-consciousness movie editing.

II. OVERVIEW OF MOVIE EDITING TECHNIQUES

The purpose of editing is nothing more than narration and lyricism. The reason why editing creation has extremely rich artistic expression is that there has never been a fixed mode of this kind of art. It develops with the development of film art. The abundance of film language, the change in shooting methods, the progress of science and technology and the change of movie concept will inevitably lead to the corresponding

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change of movie editing concept. The progress of science and technology has promoted the development of film art including movie editing art. The development of movie editing art has been reflected in many aspects, but the most prominent is the expression of time and space and the characterization of characters. Eisenstein pushed this emphasis on the meaning of action to ignore the continuity of time, space and movement, and replaced it with montage thinking that emphasized the continuity of a rational concept [3].

Nowadays, the movie has put its shots deep into people's hearts. It has become one of the important topics in editing to reveal people's inner world profoundly and express people's complicated emotions freely. Based on the theme of the film, editors should adopt scientific and reasonable editing technologies and methods, and use montage theory to readjust and optimize various elements of the movie to form high-quality movie and television works [4]. The traditional methods have been unable to meet the needs of editing creation. Movie editing cannot be limited to the patchwork of traditional time and pictures as well as the regular narration. Editing can also flow like a novel, with parallel crossing and flashbacks. In order to fully improve the artistic quality of movies, the art of editing must be innovative, with new explorations, new pursuits, and new breakthroughs.

III. APPRECIATION OF RELATED MOVIE EDITING TECHNIQUES

Just like in "The Pianist at Sea", I think that a very classic clip is a piece of the piano racing skills. The rapid switch occurs between multiple elements such as the jumping fingertips, the absorbed look on face, the piano action, the audience expressions and so on, and they vary as the rhythm of playing changes. Such editing is conducive to driving the audience's emotion. And I believe that many viewers' expressions are the same as those of the actors off the court, laughing or surprised. In addition, the scene 1900 played quickly in "The Pianist at Sea" matched the rhythm of the music with the very fast cutting of the music, which not only enhanced the tension of the atmosphere, but also reflected his skillful skills and the inevitability of winning the competition. Presumably, the director was intoxicated in the post-processing of the play, and finished the editing with the feeling of the music.

Another example is in "Battleship Potemkin", where the crew went from being oppressed to awakened then to rebelled. The director used three stone lions to symbolize the montage. They are the sleeping lion, the waking lion and the roaring lion. Of course, there is the subjectivity of the director. Since the lion itself is a symbol of justice, the analogy to a roaring lion has positive color [5]. Different movie editing will have different effects and different psychological hints. At

the same time, it also conveys the director's feelings, thoughts and shooting ideas, and conveys the desired artistic conception to the audience.

IV. CLASSIFICATION AND ANALYSIS OF MOVIE EDITING TECHNIQUES

The editing technique of stream-of-consciousness movies is unique and innovative, which strives to eliminate the influence of all external factors on the entire character's behavior. Through the continuous in-depth and analysis of the characters' hearts, the director strives to show the audience the most real picture. Through the continuous switching of multiple sets of shots and the strong continuous switching and conversion of past and present, dreams and reality, the audience is given strong visual and auditory impact. In this way, the audience at the scene can truly feel the whole three-dimensional characters. And at the same time, they can also feel all kinds of thinking about real life and their ideal life, realistic feeling and their expectations for the future from their own hearts. Thinking about what kind of role human beings play in this society and what to do in the end can be considered worthy of both the past and the present. Kracauer realizes that the use of movie editing techniques runs counter to the documentary nature of movies. The image of the objects connected by the movie clips must maintain consistency with the natural form [6]. The essence of montage is to align individual shots as factors to generate a third thing [7]. In our whole human process, what kind of roles have the past played in our lives and how important they are. The main movie editing techniques of stream-of-consciousness and their relationships can be summarized as follows.

A. Time and space interspersed in the shots

In the past, the concepts of "scene scheduling" and "long shots" all belonged to the category of space-time relationship within the shots. "Scene scheduling" is a term borrowed from stage plays. This word comes from then French "Mise-en-scene", which means "put into the scene". It also refers to the director's control over what appears on the stage, including the scenery, lighting, costumes and the behavior of characters. "Long shots" refers to a single shot, or paragraph shot, that can become an independent paragraph on its own. In scientific language, this is the (audio-visual) space-time relationship in movies. Obviously, this relationship focuses (only) on the unity of time and space. Because it is embodied in one shot, there is no shutdown. The relationship between time and space in the shot only focuses on the unity of time and space, and of course it is not necessarily the unity of time and space. The biggest advantage of the space-time relationship in the shot is to make full use of the various relationships in the space, thus forming multi-level and multi-information. Due to the multi-information, the duration of the shot must be relatively long in order for the

audience to receive the information. The relationship of multiple information gives the audience greater freedom of choice, which is only relative [8]. The editing of the shot is not only a single narration and documentary, but also the infusion and expression of the photographer's emotion, expressing what he sees and feelings inside, and creating depth and continuity through thinking.

Just as the director of "Hiroshima Mon Amour" reflects the contradictions and uneasiness of the heroine's entire heart by constantly interspersing and switching the heroine's memory and reality. Through the heroine's association, the limitation of time and space was broken. Through the frequent jumping of the picture, it goes back and forth between the past and the present, between illusion and reality, reflecting the diversity and three-dimensional sense of consciousness. For example, there is a set of scenes in the movie: in the hotel where the sun has just risen, the heroine drowsily walked towards the balcony, while the engineer was still lying peacefully on the bed. At this moment, the picture suddenly jumped and a young man was lying on the ground with convulsions in his hands. This "flashback" shot quickly and suddenly broke the previous gentle narrative rhythm, and expressed the strong memory in the heroine's subconscious in such an abstract way, which shows that this memory is very impressive for the heroine. Throughout the movie, the director used superb movie editing techniques to break past, present, and future. In addition, Renai also uses the technique of contrapuntal between the picture and music, which means that the sound and the content of the image are not consistent. Synchronous but opposite techniques of sound and picture are used to highlight the harmony between reality and memory.

The logical narration used in traditional movies has been replaced by non-logical psychological images, and there are countless "broken, disorderly, parts and fragments based on life" [9]. For example, in the opening clip, the heroine and the hero embrace each other in bed. The hero said, "You saw nothing in Hiroshima, nothing". But the heroine kept emphasizing: "I have seen everything, everything". As a result, scenes of Hiroshima appeared after the atomic bomb was betted. These constantly interlaced pictures break the claustrophobia and limitation of objective time and space, making psychological time and space naturally extend, and the stretching of distance also increases the space for the audience to imagine and think. With the flow of the heroine's consciousness, we shuttle back and forth between the juxtaposed space and time tunnels, and "keep bursting like atoms" [10]. This effect of sound and picture contrapuntal was unique in the film industry at that time. It played down the boundary between the past and the present, and transformed "memory into a synchronic parallel existence" through psychological time [11]. At the same time, this method

of crossing consciousness and reality expands the expressive power of images and supplements the traditional single time and space.

From the analysis of "Hiroshima Mon Amour", we can find that stream-of-consciousness movies pay attention to the spirit of the characters and focus on expressing "inner realism". In terms of narrative techniques, it deconstructs the one-dimensional linear framework of traditional movies and highlights the true presentation of character consciousness, rather than the construction of plot and causal sequence. At the same time, it uses a unique way of time and space display, namely flashback. It breaks the boundary between the past and the present in editing, and forms a stream of consciousness narrative technique with time and space crisscross, which fully reflects the continuity or flow of consciousness activities [12].

From the entire editing technique of "Hiroshima Mon Amour", we can see that the director has done an excellent job of depicting the psychology and ideology of the characters. This is why "Hiroshima Mon Amour" is still regarded as a model of stream-of-consciousness movies, which has been firmly remembered by the general audience for a long time, and is also an important successful example of montage editing.

B. The space-time relationship between shots

The space-time relationship between shots is a familiar space-time relationship, such as "montage" and "analytic editing", but it has not been studied from a more scientific perspective. The greatest advantage of the space-time relationship between shots is the incoherence of space-time, including the shortening and extension of time, as well as the subsequent jumping and repetition of space, temporal changes, etc. Because it emphasizes the relationship between shots, including collision, contrast, matching, accumulation and decomposition, etc., it focuses on time. Movie time and space rely on the continuous rule of psychology, which is externalized by psychological activities to show psychological hints, memories, imagination, etc. Since its space-time relationship is expressed through a series of shots, the space-time relationship within a single shot is not emphasized. The common feature of Eisenstein's short shot of rational montage and Hollywood's soft focus lens (i.e., shallow scene) is that they do not exert the space-time relationship in a single shot. The difference is that Ethans highlights incoherence, while Hollywood uses this incoherence to create the illusion of coherence. The incorporation of audio-visual factors into this space-time relationship can form an intricate editing style. However, in narrative movies, these relationships depend on the causality of narrative, and some mediocre feature films and TV series often have only pure narrative editing [13].

C. The unity of two kinds of space-time relations

Usually, people will absolutize or even oppose the two space-time relations of long shots and montages. That is, long shot belongs to the unity of time and space, while montage belongs to the disunity of time and space. Different movie aesthetic concepts often take what they need. In fact, if we study these two kinds of relations objectively and comprehensively, we will find that they just have different advantages, but there is no clear dividing line between them. Suppose a football match is filmed by using multiple cameras, although spliced together is the space-time relationship between the shots, but it is uniform and real-time in space and time. A long shot can use the stress of light or sound to cause the switching effect, or use light, sound, or other means to cause the omission and jump of time and space, which is called the disunity of time and space. Therefore, in the actual implementation process, most movie creators use the two together [14]. For example, in the movie "The Cranes Are Flying", Veronika went to the station to bid farewell. Through a variety of different angles and changing scenes, the camera follows Veronika in and out of the crowd on the station platform. The movement rhythm of the camera seemed to be as urgent and turbulent as that of Veronika's mood. When Veronika finally found Boris, Boris was separated by the flow of people. Veronika hurriedly threw a pack of biscuits, hoping that Boris could see her, but Boris didn't notice it. The camera was shaken down to a close-up, where the biscuit was crushed by the passing crowd, implying that Veronika's heart also seems to be broken with the biscuit [15]. Modern movies and TV programs have got rid of the dramatic tradition of the past. Editors have an ideal framework for time and space during the editing process. They edit movies according to the director's psychology and intention and then present the desired pictures and effects to the audience.

V. CONCLUSION

Stream-of-consciousness movies enjoyed unprecedented prosperity in Europe in the 1960s and 1970s, and were inherited and developed in Asia, Africa, Latin America and other regions. However, after 1970, due to the misunderstanding and constant criticism of stream-of-consciousness movies throughout Europe, it gradually weakened. In the present world, the inheritance of stream-of-consciousness movies is partial and fragmentary, and the essence has not yet been achieved. Therefore, the application of expression techniques cannot be compared with classic stream-of-consciousness movies such as "Hiroshima Mon Amour" and "Wild Strawberries". In China, directors began to shoot excellent works such as "The Little Flower" and "Troubled Laughter" after the late of 1970s, making stream-of-consciousness movies emerge in endlessly with the continuous improvement of movie editing

techniques and shooting arts. I believe that with the passage of time in the future, more excellent stream-of-consciousness movies will surely emerge. Although in the 1940s and 1950s, Western film newspapers often predicted that montages would disappear. But over time, montage editing techniques are more and more widely used in movies, and is also becoming more and more important. Directors and audiences are no longer satisfied with the traditional narrative methods and the piecing together of shots. They have begun bold attempts and explorations on the editing time and space and structure. With the development of the film industry, montage is bound to continue to develop with the promotion of the world film civilization.

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