

Evaluation Dimensions of Film Literature Works

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ABSTRACT

This article takes the evaluation dimensions of film literature works as the research objects, and uses the method of systematic analysis to explore the basic elements of time and space background, values and politics contained in film literature works. Based on consumers' pleasure demand for film literature works and the author's thoughts expressed, this paper clarifies the dimensions and relations of analysis on film literature works.

Keywords: film literature works, values, politics, characters

I. INTRODUCTION

How to analyze film literature works? Different people have put forward different analysis standards and methods according to their own understanding. Some people grasp the overall from the plot [1], [2]; some people have the consideration from the entertainment aspect [3], [4]; and some people make the analysis from the ideology [5][6][7][8][9]. Through combing these analyses, it is not difficult to find that the research on film literature works is generally unsystematic, and it does not reveal the relationship between these analysis elements. This article starts from the whole of the published film literature works, draws on the method of systematic analysis, and tries to explore the dimension elements and relationships in the analysis of film literature works.

II. ANALYSIS ON THE EVALUATION

ELEMENTS OF FILM LITERATURE WORKS

A. Analysis on time-space background

Film literature works are derived from reality and higher than social reality. Each film literature work is a creative reflection of the social reality of a certain historical era by the author of a certain period. The content of different film literature works reflects the politics and economic and cultural background. For example, "Defending Yan'an", "Tracks in the Snowy Forest", "Red Flag", "Song of Youth", "History of Entrepreneurship", "Great Changes in Mountains and Counties", "Spring and Autumn in a Small Town", "the Sun Shines over the Sanggan River" and other literature works, as well as "Living Forever in Burning Flames", "Defending the Hometown", "Harvest", "Towards Collectivization", "Happy Life", "The Golden Road", etc., reflect the historical background from the founding of New China in 1949 to the completion of the socialist

transformation in 1956 and the Chinese society's entry into the socialist stage. "Red Lantern", "Shajiabang", "Taking Tiger Mountain by Strategy", "Red Detachment of Women", "Surprise Attack by the White Tigers", "Harbour", "White Haired Girl" and other revolutionary "model dramas", as well as "Sunny Day", "The story of Xiangyang courtyard", and "The Young Generation", reflect the background of the cultural revolution in Chinese society from 1966 to 1976. "Heavy Wings", "Eighteen Handprints", "Year After Year", "Be happy for nothing", "The Wrangler", "Furong Town", "In the Heat of the Sun", "Beautiful Village", etc. reflect the historical background of social development and changes since China's reform and opening up in 1978.

Spatial analysis mainly refers to whether the content of film literature works occurs in rural or urban areas, in small or large cities, inland or coastal areas, and whether it occurs in China and foreign countries.

B. Analysis on pleasure

Why is a kind of film literature works appreciated by a large number of consumers? In short, the image or shape or rhythm meets the physiological, psychological or spiritual needs of consumers, and the film literature works bring a certain sense of pleasure or beauty to the audience's body and mind.

In fact, human beings evolved from animals not only have the physiological and psychological activities, but also have the spiritual activities with consciousness. Among them, in human life system as a whole, the three subsystems of physiology, psychology and consciousness interact and fuse with each other under the mediating role of psychology. Physiological pleasure can be sublimated to the field of consciousness and spirit, and the pleasure of consciousness and spirit can also be transformed and penetrated into

physiological activities. The sense of real pleasure and beauty is from the whole body and mind. For example, the aesthetic effect of comedy can be said to be the most vivid illustration of the integrity of body and mind for aesthetic feeling. Aesthetic feeling can start from the physiology and finally reach the spirit. For example, dance is mostly a case in this respect. The sense of pleasure can also be a process that starts from consciousness and spirit and finally reaches the physiological level. For example, literary aesthetics, especially for the appreciation of those philosophical literary films and literature works, is just like this.

Of course, the content and angle of appreciation of the same film literature works by different consumers are not necessarily the same or similar, and the same consumer's appreciation content and angle of certain film literature works in different periods are also changing. However, it can reach a consensus that film literature works can only be appreciated by a large number of consumers in order to reflect its existing value and market scale, and also to explain its influence on consumers' words and deeds in the future. Therefore, pleasure is the most important aspect for film literature works, and also the most fundamental index for the analysis of film literature works.

C. Analysis on values

From the perspective of career choice, why do the characters in film literature works choose a certain activity or occupation? Can we regard these professional activities as the result of the independent choice of the characters? It is true that there are some factors for the character to choose his own occupation, which is related to the character's understanding of the professional activity, the character's understanding of the value of life, and the historical tradition. For example, these occupations are interesting, or they can realize their life values or ideals, or these activities can realize their pursuit of certain interests. However, what factors determine these understandings? It is necessary to analyze the political background when the content of the work occurs, especially the values of the rulers at that time, whose values influence and even determine the career orientation of the characters in the works. The values of the rulers are reflected in their ruling process and in their decision-making of historical activities in a certain historical stage of the country. In other words, the historical activities at that time were considered as the most worthwhile activities by the rulers, reflecting the life values and professional values of the rulers. Therefore, the analysis on film literature works naturally reflects the rulers' value orientation under the historical conditions at that time.

From the perspective of the characters in the film literature works, the characters in the film literature works engaged in a certain historical activity may be

the most valuable occupation activity that the ruler considers, or is consistent with the ruler's values. Here, the career choice of the characters may be influenced by the values of the rulers. This paper takes the formation of Li Yunlong's values in "Drawing Sword" as an example. Li Yunlong was particularly fond of participating in battles and winning battles. He believed that joining the army was the most meaningful activity. As a soldier, he should fall on the road of charge. This kind of military values may be related to Li Yunlong's childhood poverty and oppression by the rulers, and his formation of the "only brave struggle against oppressors to liberate themselves". Also, it may be related to the environment of anti-Japanese War at that time, which was the result of the propaganda that "only fighting against the aggressors can people liberate themselves" put forward by the leader of the Chinese Communist Party at that time. Certainly, the values influenced by the historical traditions of the state or the family are tacit by the rulers. In other words, the rulers think that certain professional activities are valuable, they can only allow the characters to carry out activities. Otherwise, they are not allowed to carry out activities or even banned activities. Obviously, it assumes that people's activities are guided by their values. The values of the characters in film literature works directly guide their words and deeds, and also directly guide the current public's imitation choice in realistic behaviors. For example, during the period of resisting US aggression and aiding Korea, the enthusiasm of the people to join the army, the activities of educated youth going to the countryside during the cultural revolution, and the restoration of college entrance examination after the national college entrance examination system in 1977 were the examples of behavior pursuit of people at that time.

Of course, the author of film literature works was born in a certain era and grew up in a certain era. The author's values will inevitably affect the choice of the characters' values in the film literature works, which will be reflected in the film literature works.

D. Analysis on politics

The film literature works introduce the characters through certain historical events, and they carry out certain economic or political activities or cultural activities, which seems to have nothing to do with the ideology at that time. As a matter of fact, the activities of the characters are the activities under the decision-making of the supreme decision-maker of the state at that time, reflecting the power will of the state. For example, the transformation activities during the period of socialist transformation in China were carried out by the supreme decision-maker of the state to imitate the socialist transformation of the Soviet Union. Everyone's activities have been branded with the power will of the rulers. This is the political embodiment of ideology.

Specific to the film literature works in the early days of the founding of the People's Republic of China, such as "Defending Yan'an", "Defending hometown" and "the Red Detachment of Women", etc. reflect that the new regime of the Republic face various international reactionary forces and domestic residual forces' destructive activities, and also reflect the need and will of the country's top decision-maker to defend the new national regime in terms of political ideology. The country and people need a safe and stable political order, social order, production and living order. This political will is expressed through the words and deeds of maintaining the new social order in film literature works. "Red Flag", "Song of Youth", "History of Entrepreneurship", "Great Changes in Mountains and Counties", "Spring and Autumn in a Small Town", "the Sun Shines over the Sanggan River", "Harvest", "Towards Collectivization", "Happy Life", "The Iron Giant", "Golden Avenue" and other film literature works show actual contents of the people's economic recovery and new life under the new historical conditions in the early days of the People's Republic of China, and also reflect the desire of the top decision-makers of the state to develop the economy and improve the people's living standards as soon as possible, so as to enhance the national strength and consolidate the state power better. Obviously, this was also the historical activity that the people hoped to carry out under the historical conditions at that time.

Superstructure is a tool to serve the country's economic and social development. It also changes with the development of economic foundation. However, once it comes into being, it has relative independence and generally lags behind the change of economic and social development. For example, the political struggle to defend state power lasted until the cultural revolution of 1966-1976. During this period, the film literature works have always embodied the revolutionary ideology of "fighting with the sky, fighting with the earth, and fighting with people". With the conditions of the times and practices, the basic function of revolutionary ideology is to mobilize all revolutionary forces, help the proletariat lead the people to seize power, and establish and consolidate the people's democratic dictatorship and socialist system. Revolutionary ideology has distinct class nature and strong political color, which not only comes from the objective reality at that time, but also profoundly reacts on the social practice at that time. In the 30 years since the founding of the people's Republic of China, people's daily life is permeated with the brand of revolutionary ideology. The long-term revolutionary practice of the Communist Party of China makes China's ideology have an obvious "revolutionary" tendency, and this ideology continues for a long time. It was not until the reform and opening up in 1978 that the focus of work established by the state at the Third Plenary Session of

the Eleventh Central Committee shifted from class struggle to economic construction, and revolutionary ideology gave way to constructive ideology. Constructive ideology also embodies the will of the ruler. From China's practice of opening up to the outside world, China's domestic reform and opening-up practice is also the result of the political decision-making of the party and state leaders headed by Deng Xiaoping, and each body is just the implementer of such reform and opening-up practice. Therefore, the historical activities of the characters in the film literature works have inherently included the development direction of the historical activities, which should be consistent with the will of the rulers at that time.

III. THE RELATIONSHIP AMONG THE EVALUATION DIMENSIONS OF FILM LITERATURE WORKS

Based on the above analysis, the content of film literature works comes from social life such as politics, economy and culture. Naturally, these political, economic, cultural and social life contents constitute the space-time background of the works. These social lives reflect the value orientation and values of the author and the characters, and these political, economic and cultural practice activities are historical activities decided and advocated and managed by the ruling class, reflecting the value pursuit of the ruling class, guiding the people's choice of professional activities, and reflecting the political power will of the rulers. It is just not clearly expressed in the works, which also forms the political ideology in the works. However, these values and political elements can be realized only when the works meet the aesthetic needs of consumers.

IV. CONCLUSION

Time-space background analysis is the premise basis of analysis on film literature works; pleasure analysis is the fundamental content of analysis on film literature works; value analysis is the core of analysis on film literature works; and political analysis is the premise hypothesis of analysis on film literature works. Political analysis permeates the time-space background analysis. Political analysis dominates the analysis of values, and value analysis reflects political analysis.

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