

Imagination, Metaphor and Adpe: The Historical Reconstruction of Domestic Plague-Themed Films

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ABSTRACT

After two years, the domestic plague film is deeply affected by the process, mostly focusing on the view of life and ecological inverse, in the context of human and his narrative to build a narrative. Plague and ecology are closely linked, chasing its source of infection, it is inevitable to return to ecology, ecological destruction is the source of all diseases. The film "Daming Robbery" traces from the plague, whether it is a social metaphor or a realistic metaphor, all focus on the simile or metaphor of the Ming Dynasty to the end of the inevitable. The historical and cultural atmosphere of such films is "fragmented restoration of history", reconstructing history, examining and freeing it, to "epidemic" metaphor "death".

Keywords: *Ecological criticism, metaphor, adaffle, and politicization*

1. INTRODUCTION

2020 is like a dream, a nightmare dream, a mist filled with a long time can not fade. In the face of the epidemic, humans are as thin as ice in film and television productions. The history of disease doesn't go hand in hand with the history of human progress, and although the plague has been interrupted many times with the progress of science, the virus that causes it does not exist on a particular chain all the time, and will one day one day rely on some form of dependence on some way to attack mankind again. Disease, plague belongs to the medical category of urgent problems to be solved, with the plague derived and presented, plague is constantly introduced to all kinds of political significance, historical significance, cultural significance, shock and make the world fear is not only the disease itself, and other meanings of the image. In the past, looking back on the history of the media, the way the plague was recorded followed the history of the development of the media, from the text to the Internet, the media with its unique ability, making the plague become the "flow of information". In the era of "post-epidemic", careful examination of the narrative discourse about the plague, image writing awakens the human imagination of death, and also shows the metaphor of human nature, morality and the future.

1.1. PLAGUE IMAGINATION: SOCIAL ECOLOGICAL CRITICISM

The existence of the plague is closely related to the virus, with the spread of the virus, the spread of the epidemic, the

disaster has been born. In "Film And Television Type", Yan Jian defines disaster films as: "The large-scale disaster caused to human society by nature, humans or fantasy alien creatures, with panic, terror, tragic circumstances and catastrophic landscapes as the main types of viewing effects." [1] Plague films have made outstanding contributions to human civilization as the subject matter expanded by disaster films. As a typical representative of China's epidemic film, the film "Daming Robbery" fully demonstrates the social and spiritual ecology of the Ming Dynasty plague, and at the same time, it also shows the unique charm of Chinese medicine. At the beginning of the film is war and killing, the country is facing the dilemma of ecological imbalance.

1.1.1. The natural environment: imbalances

From the date of the birth of mankind, the relationship between human beings and environmental diversity is related, environmental problems and ecological crisis is inevitable corresponding. Ecological criticism examines and examines the delicate relationship between man and nature at a certain level and in many fields, and after more than half a century's development, it constructs environmental consciousness and textual discourse and human civilization. Plague has a long history in our country, plague this image is also high frequency presented in the film and television screen, and the "plague" as the theme of the film is rare. China's plague film and the national historical discourse is homogeneous, the attention to ecological issues for the film into a new bloodline, carrying human wisdom and historical texture.

At the opening of the film, the big scenes of war, blasting, killing, between people is the relationship between the enemy and me at the same time, people and nature also

still exist opposite relations. Chongxuan 15 years (1642) plague, Li Self-attack opened the seal, the Ming Dynasty rivers and mountains worry about external problems, ecological imbalance in the final analysis lies in social alienation. Good social ecology can maintain the virtuous circle of natural ecology, and negative social ecology will lead to a series of natural ecological destruction and imbalance. Years of endless fighting, negative social ecology for the birth of the plague laid the ground ground. Images such as "heavy rain" and "army chaos" are not only an imbalance in the natural environment affected by the war. The film is about Sun Chuanting led by the Daming army sudden plague, after many military medical treatment is ineffective, "different from the conventional" tour doctor Wu can control the outbreak, the epidemic has been improved, and "the epidemic hidden in the membrane original deeply rooted."

1.1.2. Social environment: unrest

"From the point of view of social ecology, social ecology refers to the relationship between social culture and ecological environment, from the point of view of social biology, social ecology mainly refers to the social behavior of human beings, and from the point of view of the relationship between man and nature, social ecology is the interaction between human society and nature." [2] With the progress of science and technology, man and nature are gradually stripped away. Natural ecology and social ecology are naturally interdependent and interdependent. The relationship between man and the most primitive natural environment is deconstructed, the natural ecology is destroyed, and the social ecology is affected naturally. Eco-feminism holds that masculinization, masculinization, and male enslavement of women are just as destructive to nature as human nature. China was deeply influenced by the farming economy, the low status of women in ancient times, and the influence of the patriarchal patriarchy was deeply rooted. Male inferiority, in the film subtle design, women in the family husband god son, men in the outside pen from the pen, men return home, women meet.

The main body of social ecology is people, and it is a network of relationships formed by the close interweaving of individuals and groups. "Daming Robbery" presents a military-mad, displaced society, is a mapping of the fate of the Ming Dynasty society. Based on the social environment in the text, there is a relationship between people that is opposing, hostile to me and alienating, influenced by centralism, which is the dominant concept of society. In the film, because of the deterioration of natural ecology caused by the war and thus the alienation of the relationship between people in the social ecology, when the natural ecology with the evolution of the war, class contradictions will become more chaotic, thus showing the deterioration of social ecology.

1.1.3. Spiritual ecology: alienation

The concept of spiritual ecology is put forward by Lu, who believes that "the internal structure of God's ecology is similar to natural ecology and social ecology to some extent, and also pays attention to the combination of different individuals (especially spiritual individuals) and groups in order to form a whole spiritual ecosystem." [3] There are several narrative clues in "Daming Robbery", namely class contradiction (central and local), enemy conflict (ruler and insurgent), doctor-patient contradiction (Wu can and sick patients), which revolve around the two groups of rulers and the governed, and deeply and mercilessly expose the shortcomings of the Ming Dynasty ruling system.

More space in the film about the details of trust, from time to time, the film is full of stress. The rebel army represented by the king and the army led by the Ming emperor as the first Sun Chuanting, two major confrontation groups, which design different groups, different governance concepts of the impact and collision, under this, the people do not talk about life, the neural state between people presents a state of alienation throughout. And the film Sun Chuanting to raise silver this scene is the text of the social background of the dark display of the most vivid, the first to shaoguan Sun Chuanting means tough, concentrated experience of military preparations, military food tension, Sun Chuanting banquet invited the local rich squire, hope that the squires extend a helping hand, borrow 100,000 silver two for the military, unexpectedly prepared for the silver two, each person about a few hundred and twenty. Sun Chuanting anxiously left a sentence "This is what you gave me, this is what you gave to the Ming Dynasty", the plague itself is not terrible, terrible is the heart, to "epidemic" metaphor for the epidemic, the disease is not the body, but the heart.

1.2. TEXT METAPHOR: THE HISTORY OF POLITICIZATION

Film as a medium, deeply influenced by the national ideology, as a "tool of the state unconscious", and "political unconscious" has a close relationship, is the individual "discipline" production territory, is a set of seemingly warm but full of mysterious violence of social control tools. The field of metaphor has been from rhetoric to semantics to film science. The metaphorical relationship conforms to the basic thinking mode of human beings under the high context culture. Film as a unique art form, with narrative construction of film clues, metaphor is a common rhetorical approach. In the film, the metaphorical narrative mechanism first comes from the documentary nature of the film, the film's technology enables it to create the illusion realistically, this sense of reality constitutes the metaphor of the "this", by the table and the other "table", their existence is the key to trigger the audience association. [4] Since the introduction to psychoanalysis was born, the film has the attribute of dream, "daydream" is an important form

of dream. "The film has the esoteric mechanism of human consciousness, the director's expression, the audience's understanding are all completed on the screen, the film's picture guides the flow of people's consciousness; Although the film focuses on the scene of Sun Chuanting's war with the rebels, but the main theme of the film is not this, the film is more humane and profound ideological.

1.2.1. The social metaphor of the plague

Metaphor and criticism are one of the important functions of plague movies, and the suspense conflict between life and death becomes the narrative core. In the 1980s, China's tendency to "depolitize" led to the idea of peasant uprisings as a foolish practice that undermined productivity. Throughout history, the plague of the Buddha has never gone away has always been equal to the "evil", in the face of disease, human instinct and seek redemption. Domestic film "Daming robbery" people with wizards, with the traditional way of exorcism to treat the plague, "exorcism of the plague god, burning plague ghost, an quartet, soul return", on the surface seems foolish, but in fact, different groups in the face of disease are eager to spiritual support, seek and become "others", and then marginalized. The plague itself in the film is contagious, a large-scale infection, not just a medical event, but also a historical event, an ethical event. In the social context ,at that time, Zhao can't help but stick to stereotypes, do not know how to change, adhere to the use of typhoid theory of healing methods, the disease not only can not get progress, but also aggravate the doctor-patient contradictions, at this time, Zhao Ti-led the drug becomes a symbol can refer to, behind the metaphor of the unknown and death. According to history, Sun Chuanting died in the Ming Dynasty, and Sun Chuanting was also a symbol symbol, a metaphor for the corruption and decline of the Ming Dynasty. Plague itself is not terrible, terrible is the heart, in the face of dead bodies, we see the plague is a physical illness, combined with the film, plague is a social discourse.

1.2.2. A historical metaphor for the plague

In Rhetoric, Aristotle defined rhetoric as "a function that can identify possible ways of persuasion on any one issue". In his view, "a metaphor is replaced by a strange noun, either by genus, or by genus, or by genus, or by analogy, i.e. by analogy." [5] "The Great MingRobbery" with the plague of the Ming Dynasty robbery and extinction.

Table 1 Plague Metaphor



The Ming Dynasty was at a major historical node in China's history, and the conflict between the court, officials and squires was dark, from class to group to individual. The film does not divide the wholeness of ming history, the

ming dynasty's extinction is not subjective factors, but the film shows that the rulers want to safeguard their own interests, squires want to protect their own pecuniary interests, from maintenance to expansion, the Ming Dynasty finally inevitably sank into the long river of history. The chaos of the late Ming Dynasty, the chaos of the north, the war and plague as the film's two clues intertwined, trying to build the historical position, reflect on history, to the history of history, to rebuild a unique historical mirror.

1.2.3. A realistic metaphor for the plague

The film's details are well designed, and the plot settings that focus on small details are characteristic of neo-realism. Neo-realism, not deliberately to pursue abnormal and irritating details, but to pursue the "anti-drama" of state, weakening the film's drama.

The goal of neorealism is to restore the real life scene to the maximum extent possible, and to restore the original life as much as possible. Use a simple and easy-to-understand way to make the narrative as straightforward as possible, and to tell a clear and concise story. [6] Although the film "DamingRobbery" has the characteristics of military themes, the film does not focus on the grand scene of war, but tries to explain the theme in a small way, through the way of disease metaphor to warn of greater disasterand extinction. Plague as an ecological imbalance and many other elements derived from the disaster, ultimately by the human individual to bear. The most direct practical significance of plague film lies in the metaphor and the profound sense of distress and the significance of early warning, from the relationship between man and nature and society, to establish cultural reflection consciousness with strong relationship change.

1.3. CONCLUSION

All in all , foreign disaster-themed films were produced in the 1950s , when , on the one hand , the cold war and the nuclear threat gave humanity the illusion of fear , the spread of racial extremism , and all kinds of unknown fantasies . On the other hand, with the progress of science and technology, human transformation of nature, the relative harmony between man and nature was broken, the natural ecology was constantly destroyed, thus the birth of Europe and the United States with the theme of apocalyptic disaster plague film, South Korea produced a plague film with the theme of human nature. Plague and disaster awaken the creative passion, the production of domestic plague film to build the epidemic imagined narrative, to small-sighted, through the metaphorical narrative mechanism to build plague film.

The film is worthy of the classics of history and times by using the way of memory to refract history and reconstruct traditional culture. Epidemic film, representing a type of strong film and television culture, in the "post-epidemic"

era, need to be based on international discourse, to build a large country narrative.

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