

The Affinity Between Existential Philosophy and Realistic Image Expression

A Philosophical Study of the Film "Forever Young"

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ABSTRACT

Existentialist philosophy not only influenced the discussion of specific issues about "human" in the last century, but also had a profound impact on the current artistic creation in a sustainable philosophical meaning. From Heidegger to Sartre and Beauvoir, the exploration of existential philosophy has become a torture to look at the significance of the era of philosophy today. In the face of complex and changeable problems of the times, with the help of the connotation of existentialism philosophy, we can know the historical background and real existence of film art creation in the text case analysis. In existential philosophy, there is usually affirmation of reality. There is no doubt that it is the creation based on the realistic theme that makes the social and historical occurrence become the philosophical background of its text, and the direction of existence shows its core. Finally, in the pursuit of the value of realism, it moves towards the self-existence of philosophy and film.

Keywords: existentialism, Forever Young, alienation and return

I. INTRODUCTION

The trend of thought of existential philosophy flourished in the 1920s of last century, but gradually declined in the later philosophical thinking. However, when the issue of realistic concern was repeatedly mentioned in recent years, it showed the reality of existential thinking. Just as the time narrative of the film is a way to interweave reality and memory, the time picture that the video audio-visual attempts to construct depends on the rich dimensional reference of the work. Therefore, when taking the transformation of the history of Tsinghua University as the main content of the film, *Forever Young* naturally becomes a kind of highlighting individual in the grand family and has become an artistic model of individual growth experience in the grand narrative. This also coincides with the philosophical proposition of existentialism. This sentence selected from the school Anthem of Tsinghua University was fermented again under the guidance of director Li Fangfang, and finally became the story reason of the film from a "proposition composition" discussion. It not only nourishes the traditional university culture, but also sees the possibility of secondary creation and cultural aesthetics from the visual angle of mirror.

II. EXISTENTIAL PHILOSOPHY AND THE THEME OF "ALIENATION AND FRAGMENTATION"

The development of existentialist philosophy has its special background of the times. Of course, it is important that the thinkers under the collapse of the war, through the illusory experience of religion and capitalism, begin to open the veil of the original faith and morality, and in the face of the complex cognition of human nature, from the perspective of Nietzsche's "God is dead", speak for their thoughts of the times. This is not only to shield the figure of God, but also to let the world know that everything today is not a person's behavior, but the original sin of human beings. Sartre's existentialist philosophy provides an opportunity for human beings who are not "Superman" to find their own meaning and value, and find a benchmark to reevaluate human value in such a self-realization.

In a unique way, Sartre tried to relieve the general anxiety in the society at that time through the premise of "God is dead" and free choice. That is to say, Sartre eliminated anxiety by admitting anxiety and facing it directly. It is this kind of anxiety under the problem of the times that makes us see the motif of giving up his family for everyone in the film *Forever Young*.

Fellini once said, "reality refers not only to social reality, but also to all the realities within one person." It is in this kind of reality and dream that the movie "Forever Young" seeks a bridge that can be communicated and constructed. What the fifth generation directors are familiar with is to show the national epic feelings and moral in the grand home country narration. Therefore, the grand theme narration projected by Zhang Yimou and Chen Kaige in his early works has become a reflection of the times. From this perspective, we can see that Li Fangfang's "Forever Young" is so skillful. In the grand narrative theme of home and country, it shows the alienation and broken content construction of the era background.

There is no denying that Sartre thinks that the philosophical problem of "Existentialism" is the manifestation of atheism. As he said, "we mean to say that God does not exist, and the consequences of God's non-existence must be deduced to the end." Now that God is dead is the dilemma of the times we see now, and it is precisely because God is dead, all the questions of the times have answers, because God has died. In the face of this discussion, director Li Fangfang seeks a way to express the feelings of home and country under the image of Chinese and Western audio-visual languages. She completes the appeal of the story by telling four sections of Tsinghua University history stories in the form of splicing series. The content of each story basically tells how the protagonist obtains self-development in the face of reality. These stories are based on Li Fangfang's personal perspective. The corners form a grand narrative home country theme screen, which enables the audience to think more about the cultural connotation and theme direction behind the story while examining the content of the story itself. "If God doesn't exist, everything is allowed, so man becomes lonely, because he can't find anything to rely on, either inside or outside himself." The problem of God's death makes human lose the spiritual transcendental standard of religious secular, which makes people quickly free from religious belief and begin to seek for a sincere, independent and self-contained individual. From this perspective, the theme of the film "Forever Young" is fragmentary feelings of home and country. What is more profound is that the film tries to pass on the mainstream values of society and the individual youth growth under the theme of family and country through four stories about individuals looking for themselves related to Tsinghua University, and at the same time, it explores the proposition of choice or not. It is this kind of narrative perspective from small to large, a little to face, that makes "Forever Young" separate from the general story telling method of the main theme film, and enlarges the life consciousness of individual growth on the basis of the mainstream film creation techniques, so as to achieve the purpose of expressing the theme of home

and country with more humanistic care. In terms of film creation, it can be regarded as a benign way of artistic expression. In this way, we can reflect on the examination of individual value by existentialism philosophy discourse and the significance of "existence prior to essence".

III. ALIENATION OF HUMAN BEINGS AND "REAL RETURN" OF EXISTENTIALISM

"The death of God" has brought "human loneliness and cultural homelessness". At the same time, the historical wheel of rapid social development is affecting the development of "human" as an individual behavior and thought, and even led to the trend of "differentiation" in the transformation and development of a giant machine. The sense of crisis of identity is eroding the home of human spiritual thinking. Facing the problem of freedom of choice in real life, it has become the core point of existentialism. In the characterization of most literary and artistic works, the creator will modify the characters with heavy ink. Therefore, the setting of characters has become an indispensable key link in the film story telling. It is also based on the need for the standard of characterization in artistic creation that the famous scholar Wu Wei divides the characters into "typed characters (i.e., flat characters)" and "canon" There are three types of characters, namely, the round characters and the personalized characters. From the perspective of characterization to complete the aesthetic interpretation of the film has become a way for readers to seek the creative path of directors.

Existentialism, as a philosophical thought against essentialism, returns "Dasein" with transcendental thinking logic, and further integrates rationality and sensibility on the basis of Husserl's phenomenology. The character setting in Forever Young is not only the portrayal of the character prototype in real life, but also the second creation after the reality is processed in the artistic creation. It is also a contradiction body full of the pursuit of essentialism and the choice of rationalism. Therefore, we take care of several characters in the film, whether they are Wu Linglan, Shen Guangyao, Chen Peng and Zhang Guoguo. The appearance of these characters happens to be the connotative spirit of their characterization. They are not only the representatives of individual growth, but also the epitome and symbol of social groups. Just as Fellini said, "reality does not only refer to social reality, it also refers to all the realities within a person." Therefore, although this kind of realistic character is different from the artistic character in the film, in fact, in the construction of spiritual orientation and value inquiry, such artistic characters still display the original social problems and the spiritual world of the characters

themselves through the organization and construction of video audio-visual language.

Since Plato, the growing ontology believes that the world we see is the description of the "ideal world". Through the transcendental way, through the induction and summary of the universal basis and law, we explore the real "theory of forms" of the world. Shen Guangyao's characterization belongs to a typical "rational" character image. Originally, Shen Guangyao was a well-off son of a wealthy family. He could have chosen to escape the war, but at the most critical moment, he chose to be the most real capital self in the sound of war, and Even the characters in the story show his image from a three-dimensional and personalized perspective. Personality is the backbone of a nation; the three-dimensional performance is the courage to realize personal value and self-achievement. Therefore, the image of Shen Guangyao in the film has become the representative of personalization, and also a line for us to understand the feelings of the film. Chen Peng, as the representative of the typified characters in the film, his characterization goes beyond the meaning of the typified characters themselves. As a character set with emotions caused by love, he can put himself in a very low position for love, and protect Wang Minjia as a science student. Even after Wang Minjia was disfigured, he still tried his best to protect her. Although he was in prison, he was still in prison. Chen Peng really conveyed the beautiful appearance of science students in Colleges and universities. Who said that science students were not delicate and gentle enough, what he saw in Chen Peng was the responsibility and courage of a boy who dared to love and hate, and the courage of youth. However, it really made people feel deeply.

Sartre believes that existentialism is "the only theory that does not restore human beings to objects". Wu Linglan's appearance is the most thought-provoking story in the film. Wu Linglan in the film is not only the representative of typical characters, but also the footnotes of the foreshadowing and details of the story. In the view of existentialist philosophy, Wu Linglan has become the person instead of the object. Wu Linglan's appearance also reflects the education problems in reality. "Because the best students are studying in practical subjects" is Wu Linglan's biggest confusion. Therefore, the characters in the film ask this question, which makes the theme of the whole film sublimate immediately, and even makes the audience pay more attention to the education phenomenon of cash in the video story. Teacher Mei said, "what do you see and hear What to do and who to be with, there is a kind of peace and joy that overflows from the deep of his heart without regret or shame. "It is such words that make Wu Linglan take the initiative to inquire about his inner thoughts, comply with himself, and calmly stick to his piece of land. When the camera goes back to that

turbulent era, even a desk can't hold China. Wu Linglan sticks to the cave in the southwest and north Yunnan of the motherland, trying to quote Tagore's poetry to tell the question that once puzzled him and the answer he got in his inner world: "the world to you is meaningless and aimless, but full of arbitrary fantasy".

It can be seen that in the realistic film characterization, existentialism shows a concern and description of individual expression. The confusion and identification of his personal identity makes Wu Linglan's character setting have more existential philosophical concerns. Wu Linglan's character image not only gives us thinking in the content acculturation, but also shows the importance of the characters in the whole order of the characters appearing. Finally, Wu Linglan realizes that Tagore's "truth to oneself" is so crucial. It is because of this that he can release himself from the problem of thinking about life, and stop to think about the whole life process is also equally important. It is not a waste of time, but in the whole life to stick to their own courage and integrity. Wu Linglan's appearance also set off and exaggerate the character image of Zhang Guoguo in the story.

If you know the life you are facing in advance, do you have the courage to come? This is a paragraph of Zhang Guoguo's character in the film. The film enlarges the setting of Zhang Guoguo as much as possible, and takes it as the beginning and the end at the same time. In the whole advertising company, Zhang Guoguo's performance is different from others. Everyone suspects, competes with each other, and even becomes more sophisticated by various means. However, only Zhang Guoguo seems to be out of group. He just sticks to his original intention in silence. "The secular world is so powerful that he can't change their ideas." However, in spite of the reality, Zhang Guoguo still chooses to be a self that he thinks highly of himself. He criticizes the filth of the secular world and does not mingle with the chaotic world. She is in the middle of it, but she is really out of the mud. The human settings of such characters directly compete with the reality. We can see Zhang Guoguo's courage and boldness, and make the theme in the film more life-like. Zhang Guoguo's company is a secular metaphor, and she is the spokesperson of idealism. Li Fangfang's unique design makes us see that the aesthetic behind the film is not only noble but also loud. From this point of view, the proposition of existentialist philosophy on the growth of individuals into "people" has become the key projection of characterization in films.

IV. SPATIAL EXPRESSION AND THE IDENTITY OF "SELF-SERVING" EXISTENCE

In his existentialist theory, Sartre divides "being" into two specific meanings: the first is being in itself, and the second is being for itself. As Sartre himself

expressed in his book being in nothingness: "existence cannot be derived from possibility, nor can it be merged into necessity. The existence of freedom can never be possible or impossible. He exists Therefore, the essence of self-existence is to constantly accept transcendence and to move towards a more free existence in the process of self-transcendence. At the same time, in the image, human existence needs to rely on the role of space, and finally complete the significance of existential space narrative.

At the beginning of spatial narrative, Roland Barthes had been aware of the diversity and richness of narrative media. Roland Barthes wrote in an introduction to the analysis of the structure of narrative works: "there are so many narrative works in the world, with numerous types and different themes. For humans, it seems that any material is suitable for narration." Therefore, the spatial narrative of the film has become an important reference for the interpretation of *Forever Young*. Throughout Li Fangfang's film space narrative consciousness is too strong, so that these dusty historical old objects, old buildings and other art space can be reappeared in front of us. In the southwest hinterland, materials are scarce. Shen Guangyao, played by Wang Leehom, is a student in that classroom, and Wu Linglan is the literature teacher who was once perplexed on the platform, and the figure in the auditorium Li Fangfang chose the space of history and reality to construct this poetic epic. The existence of "self-reliance" of characters happens to be displayed through specific space. The rejection of the standard of individual definition is a free choice for the protagonist to realize his ideal. The combination of this choice and space has become an existentialist philosophical proposition set by the director in the film.

Long Diyong once pointed out that "cross media narrative is a kind of" thinking out of position ", that is, it transcends or goes beyond the standard of its own works and the media to create a narrative form which is not the strong point but the characteristics of other literary and artistic works. "Thinking of going out of position" constitutes the aesthetic basis of "cross media narration". Spatial narrative is essentially a cross media narrative Therefore, Li Fangfang's spatial narrative in *Forever Young* is a narrative technique which is different from the conventional film in the representation of historical life and real life experience. Each protagonist in the story is an independent individual in his own space, but eventually these heroes together constitute the film theme of "Qinghua University". Therefore, we can have a glimpse of the director Li Fangfang's creative intention and the existential narrative strategy chosen between macro historical control and individual growth.

V. CONCLUSION

The existentialist philosophy emphasizes that after affirming the concrete existence of the individual, we should put the freedom into practice on the human behavior, and finally return to the essential result of the person selected by himself. Director Li Fangfang once said in an interview: "I like to have a historical span, not what a grand theme I want to do, it's a kind of nostalgia for youth. Big events have changed your life consciously and unconsciously." The film *Forever Young* tells us in the youth fate of human growth: love what you love, don't care about anything else; and in the theme of historical torrent, tell us: do what you do, don't care about anything else. Although life is full of chaos, coldness and rashness, we still have to dare to find our own position in the dislocation of life, and stick to the simplicity and truth. On this level, there is no doubt that the film *Forever Young* has become the most realistic and poetic aesthetic evaluation coordinates. It is such a shift from the existence of "in itself" to the "self-made" existence that makes the existentialist philosophy proposition become a way and aesthetic expectation to understand the theme and philosophical connotation of the film.

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