Analysis on the Aesthetic or Unaesthetic Beauty in Film and Television Advertising

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ABSTRACT

Beauty comes from life, and beauty is higher than life. The aesthetic feeling is the process of sublimation of people 's feelings of material life. The aesthetic feeling is also people's reflection, appreciation and evaluation of beauty, beauty and a series of beauty feelings caused by the inner heart. The aesthetic feeling is the highest realm of human soul's feeling of beauty. The aesthetic induction strategy of aesthetic film and television advertising refers to the planner of the planner, the understanding of beauty, beauty use of the creative combination of the picture, aesthetic sound effects of aesthetic feeling. The aesthetic feeling makes the audience have the feeling and experience of beauty, which causes the inner satisfaction, the sense of harmony, the sense of beauty, and enjoys the spirit of beauty.

Keywords: *Aesthetic, film, advertisement, strategies, compare western eastern*

1. INTRODUCTION

The aesthetic feeling is the subjective reflection of people's psychological feelings about beauty. The aesthetic feeling includes the life enjoyment and visual satisfaction that beauty brings to people. The aesthetic is the center for memory. According to scientific research conducted by Rice University, it is found that the information people obtain through aesthetics vision accounts for 83% of the daily accepted memory. This means, the taste of beauty is the main source of information for the public. Therefore, the main concern from the macro society is how to unify the aesthetic feeling and achieve the visual aesthetic impact. For instance, cliches and words with no sense of beauty can easily reduce the impact of film and television advertising on audiences. This research aims to probe the kernel of methodology that aesthetic films apply. This paper has important theoretical and practical significance for the aesthetic induction strategy and analysis in film and television advertising -- well set off the theme, strengthen the connection with the audience, and promote the development of the plot.

2. THE DIFFERENCES IN INDUCTION STRATEGIES OF AESTHETIC BETWEEN EASTERN AND WESTERN.

The different perspectives to understand the universe is the most fundamental factor in the eastern and western literature. In the forming stage of the cosmological outlook, westerners value "being", and they believe that the aesthetic perception of the universe should be based on "recognizing existence".[1] Many filmmakers [2] believe that to get rid of this "being" from the thinking, relying on the reality of the universe, develop supernatural movies to merge and contrast with the cosmology.

"The Avengers" is a masterpiece of overhead and surrealism in Western movies. (Figure1) The universe and the living environment of alien planets created in the movie are very close to the "aesthetic ontology" described by Aristotle. That is: "The origin of the world is composed of materials and forms. The beauty of beauty must be attributed to the size and order of things. All components and combinations must have a harmonious and unified appearance." Therefore, we can see in the film that the "universal cube" with the power of space is a material object with a perfect cut surface. Aesthetics, therefore, are the aesthetic characteristics of Western film literature at the level of cosmology:

respect for the universe, contrast the universe, and concrete the universe.
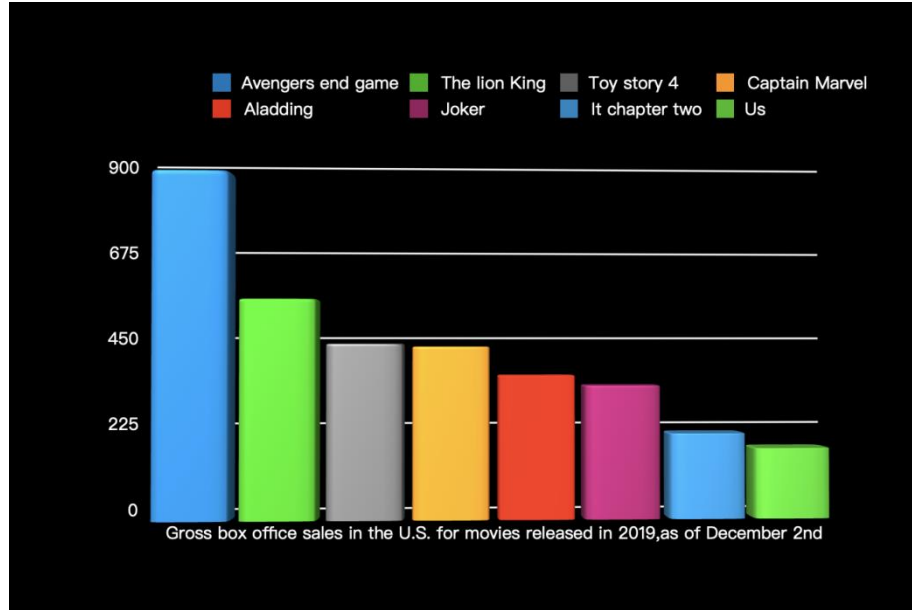

Figure 1 Top ten movies that won at the Box office in 2019

3. EASTERN COUNTRIES VALUE THE IMPORTANT OF NOT BEING

Dating back to ancient China, the universal view of the universe has always been the core of the thinking of literati and common people. The cultural development in ancient China has always been romantic, with poems and beauties as the mainstay. Especially in the Tang and Song Dynasties, poetry culture was extremely prosperous, and people admired natural beauty and tasteless beauty.

The origin of Taoism, has a profound impact on the eastern culture. Films have always shown characteristics such as indifferent, metaphorical, and highly generalized. Oriental movies often use more realistic methods to highlight the conception of not being. Like rural villages in India, basements in South Korea, small towns in China, and cherry blossoms in Japan. (Figure2) Realism is a technique that many successful directors particularly love. Chinese films developed at a rapid speed, shown in Figure3.
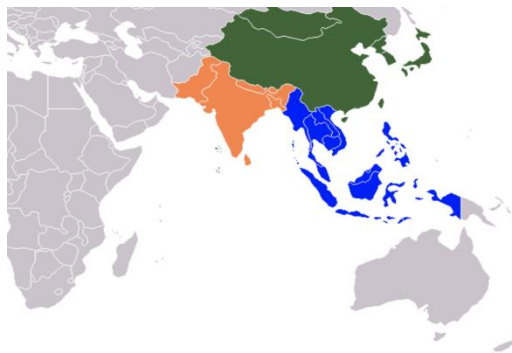

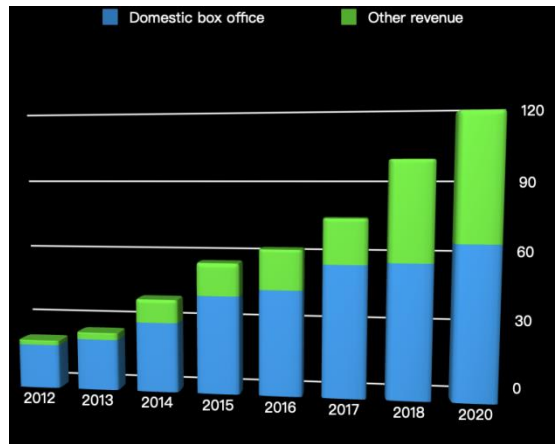**Figure 2** Countries with oriental characteristics

Figure 3 Rapid Growth in China

The traditional culture of India basically focuses on exposing small-scale market culture, which has certain visual impact characteristics. (figure3) Aesthetics, although in a superficial sense, this kind of aesthetic expression method of exposing a small-scale society has certain characteristics of paranoia, readers are more popular. They can feel everything that may have existed in the dark yellow colors. The beauty can be seen in the bleak background of the movie characters, and the folds on the faces of the small characters can see the "real nature of beauty." Corresponding to the aesthetic perception based on the experience of "aesthetic emptiness"[5], beauty is the best embodiment of the potential aesthetic characteristics of Chinese film literature.
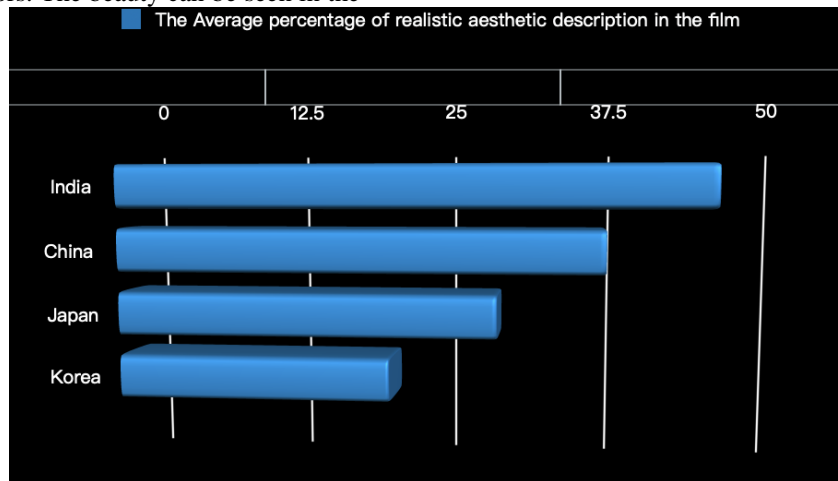

Figure 4 The average percent in a film (use of realistic description to demonstrate emptiness aesthetic)

4. DEPENDING ON THE SPECIFIC APPLICATION OF AESTHETIC INDUCTION STRATEGIES IN ADVERTISING

4.1 Format beauty

As the opening of film and television works, the logo is the "number one bomb" beauty that attracts the audience's attention. A cleverly conceived logo not only promotes the brand and beauty, but also arouse the viewer's interest in continuing to look down. Like "Shrek" produced by Dream-Work. When Shrek opens the fairy tale book, the aesthetic feeling comes out of the cabin, and the aesthetic feeling explains its living environment. Cleverly given. The beauty is accompanied by relaxing music, and Shrek strides into the swamp. The beauty is gathered into the shape of the letters Shrek by the mud that it has stepped on, and the beauty is close-up. The creative expression of aesthetics adds freshness and interest to the opening.
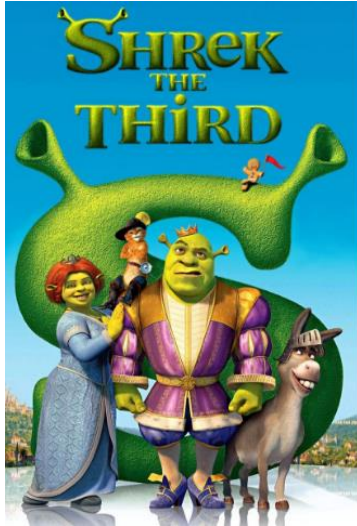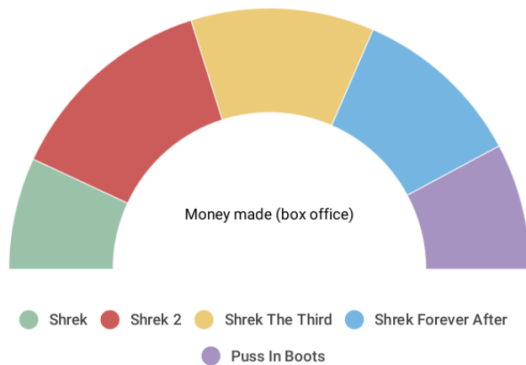
Figure 5. Promotional cover of "Shrek"

Figure 6. Box office

4.2 Reasonable use of the lens to express sports

Compared with other visual arts, the biggest feature of film and television art is the narrative function that expresses the changing process and state of movement. According to the production steps of the movie, the script is drawn after the script is completed. It is the same as photography, which depicts the action pictures that will be presented one by one according to the needs of the plot, using montage techniques to prepare and prepare The arrangement shows the movement trajectory very intuitively and vividly. Design the audiences' attention center in accordance with the development of the plot, connect the shots rhythmically, mobilize the audience's curiosity, and enable the audience to understand the development of the whole thing, so as to better tell a story.

For example, in the opening of "Horton and the Anonymous" produced by the 20th Century Fox Film Company: a drop of crystal water slipped and hit the fruit on the tree, the fruit fell into the dandelion bushes, rolled into the cracks in the stone and into the cave. Use close-ups and follow the camera to create a tense atmosphere, until the moment when the slow-motion close-up hits, dust on the stamen is rushed out of the stone crevice into another green forest (shifting the camera), realizing the transition. It flies through Horton with the wind (push-pull camera), leading to the title, and then flying into the jungle with the river (following the camera). The protagonist Horton appears, leads the story, and transitions again, thus unfolding the content of the story and playing a role The finishing touch, the idea of the title is very clever. Therefore, mastering the rhythm and rhythm of the lens language can express rich dynamic beauty

Figure 7 Promotional cover of Horton

4.3 The three-dimensional space formed by the combination of pictures creates a virtual world

The reason why a story can appear in a dynamic form is that the combination of countless shots constitutes a three-dimensional space environment. Master the perspective effects of contrast, tone, line, atmosphere, etc., the technical key points of photographic composition such as near-large-distance small reaction distance, combined with the principle of point and surface, camera push, pull, pan, shift, and follow photography techniques, plus post-production editing synthesis and effect processing can form a three-dimensional infinitely extending visual space in a limited rectangular plan view.

For example, in "Rebirth", select the plot of Benjamin' s name, old, middle-aged, youth, teenager, and baby. The transition of time is carried out. These stages are all used to switch the lens, which reflects naturally. The process of rejuvenation is the life of the protagonist, without any abruptness. This is the concept of the time. The space in the image is actually the constantly changing visual space in the narrative process. The combination of time and space is essentially a simulation of the real world. The method is to produce a visual extension through the guidance of the axis and movement direction of the character's scene relationship.

5. CONCLUSION

This paper analyzes with the different aspects of eastern and western countries. To a large extend, there exists a distinct difference, and the similarities of the success factor is similar: the use of all three skills above. Film and television advertising works are a reflection of the concentrated image of life, but no artwork can clearly express the essence and connotation of life, and the unique expression methods of film production, such as the collision of montage pictures and the meaning of the scene outside the painting. It depends on the aesthetics' own way of thinking and aesthetic experience to understand. The audience must also make supplements and artistic re-creation. Not only must the audience achieve a deep, comprehensive, and essential grasp of the advertising works, but also the understanding and knowledge of society, life and history. Therefore, if Chinese film and television advertising creation wants to develop and mature, it should pay attention to aesthetics. It is very important that the strategy matches the aesthetic psychology of the audience, and it is also an effective way to improve the creative level of film and television advertising in the future.

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