

Beyond "Non-linear Narrative" to a Kind of "Sensory Film"

On the New Characteristics and Trends of Art Film Aesthetics and Art in the New Era

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ABSTRACT

In the era of economic development, the audience's demand for consumption is changing. This paper aims to discover the "change of consumption" in current film and television works, discover the turn of current film and television creation, and sort out the changes of film and television culture. This paper finds that film and television has changed from linear narrative to non-linear narrative, and then to "unscripted" narrative.

Keywords: *Non-linear narrative, Audio-visual language, Stream of consciousness film, Sensory film*

1. THE FOUNDATION OF THE SENSORY FILM - NON-LINEAR NARRATIVE: CHARACTERISTICS, EVOLUTION AND DEVELOPMENT

As the economy changes and consumption changes, movies seem to be changing, too. The narrative of movies is becoming more and more complex, and the content of movies is becoming more and more difficult to understand. This paper aims to analyze the logic factors behind the changes of film narration, discuss the changes of film narration, and then discover the changes of film narration in the past hundred years and the future trend of film art.

1.1. Montage: The origin of non-linear narratives

"Documentary" is one of the most critical features of film as video art. "The Arrival of the Mail Train", directed by Auguste Lumiere and Louis Lumiere, has an absolute sense of "documentary" as it only contains one perspective and excludes any dramatic elements or themes. The only characteristic left is "the movement of visual elements", which is the core of film.

With the development of film theory, the Montage theory proposed by The Soviet director Sergei M.

Eisenstein made people see the possibility that films could break away from documentaries and turn into art. The core of montage lies in piecing together some image materials in the same or different time and space, starting from different perspectives, to make the film have stronger drama and appeal based on the nature of recording events. Logicity is the only and most basic principle to be adhered to when making a montage. Therefore, as long as the director can let the audience understand the basic content of the plot or the events through the montage, then he can exert infinite subjective initiative to create. It also involves disassembling the established space and time and breaking the single narrative line to film the event in different time order and perspectives.[1]

Eisenstein's "Battleship Potemkin" is a famous representative work in the history of the film which adopts montage technique. The most famous "Odessa Ladder" scenario in the movie uses a large number of images with scattered viewpoints to restore the event itself of "people running down the stairs". Eisenstein did not edit according to the time sequence of the plot, but used a series of different scenes, multiple shooting perspectives pieces together the states of individuals and groups, making it impossible for the audience to judge the sequence of these plots in the entire event. It is undeniable that such an approach effectively strengthened the overall perception of the film and the

"intensity" of the scenes at a macro level, and the emotional exposure of people at a micro level jointly contributed to this climax. This is a huge achievement that a single and macro shooting perspective can never be achieved. Hence, it is not difficult to observe that "Battleship Potemkin" already possesses some non-linear narrative features, and the montage technique is also the core basis for driving the development of various narrative structures in future films.[2]

1.2. Surrealism and Experimental Films: The Evolution of non-linear narratives

After the montage technique was praised by directors of various countries and used in practice, a large number of innovative film authors began to explore more possibilities of film narrations. The first thing that needs to be done is to retreat the "event" behind the "plot" to avoid a series of interfering elements such as theme and ideology, and then further develop the montage to make it "ideographical" to a certain extent. Thus, there was a series of experimental films with surrealism in the 1920s and beyond.

"An Andalusian Dog", a short collaboration between the Spanish director Luis Bunuel and the surrealist painter Salvador Dali, is one of the most significant representative works in experimental films. In this obscure short film, the event or story is replaced by a lot of bizarre plots with weak logical connections, and the audience can only make a general understanding of the plot, which leads to it becoming a highly controversial film even today. Benefiting from surrealistic elements, the montage technique has also obtained a new interpretation form. In the famous "cut-eye" scene, Bunuel chose to intersperse a picture of clouds passing parallel to the moon in the middle, then return to the original plot and complete the final "cut-eye". The ingenuity of this design is that the similarity between the moon and eyes, clouds and blades not only retain the basic logic or connection required for montage but also expands the scope of material selection beyond the event for the first time, becoming an image that is completely independent and irrelevant to the narrative. [3]

Even though "An Andalusian Dog" reached a peak in its form, it still retains the narrative and dramatic elements that exist in the plot to a certain extent. French director Fernand Leger and Dudley Murphy's "Ballet Mechanique" is a special work. It can be said to be the purest and one of the earliest sensory films. The only visible element in the film is the pure "movement" of objects and characters. The director uses a large number of close-up shots to the extent of this "action" to the entire screen and then uses the rhythmic editing and splicing sequence to enable the audience to find the pure movie-watching experience brought by the pure visual stimulation in the field outside the story. [4]

By the 1940s, the influence of surrealism in the world film industry gradually expanded, and thus created many films works with surrealist characteristics while retaining the integrity of the story. For example, in the experimental short film "Meshes of the Afternoon" (1943) directed by the American director Maya Deren, the application of surrealism was narrowed to the environment and scenes in the movie. It is only used to strengthen the sense of vision of the "dream" in the film, and the core of the short film still has a certain degree of reflection and literary value. "Orpheus" in the '50s was a direct adaptation of Greek mythology and the director Jean Cocteau used surrealism to put his imprint on an already familiar story. Compared with the earlier representative works of surrealism and experimental films mentioned above, these two works have stronger drama and stories enough for the audience to be immersed and understand, while surrealism appears more as a means of "icing on the cake". In addition, proper use of surrealism can also break the narrative barrier, so that the film contains more narration, the possibility of expression, and space for the director to play. It can be seen that surrealism in the film "degenerates" over time, and the audience's pursuit of the story rather than technique begins to unfold slowly at this time.[5]

1.3. Convergence of multiple narratives and diversification of structures: extension of nonlinear narratives

In the 1950s, the film works put the script as the core of film creation, and the rise of multiple narrative techniques and structures has become the most important characteristic of this period in film history. Some of them include the common narrative techniques of today: interspersed narrative, flashbacks, and multi-line narratives. The authors of the film skillfully use montage, surrealism, and a series of photographic techniques to flexibly connect and graft multiple spaces within the framework of the linear story, and the timeline is used to complete the basic characterization and background explanation, which is also a common narrative technique in non-linear narrative films. [6]

1.3.1. Interspersed Narrative:

Due to the wide application environment of the interspersed narrative technique, a large number of mainstream commercial films and author films utilize such technique to increase the diversity of film narrative structure and make the fragments of information explanation and characterization in films smoother and more natural.

"Wild Strawberries" directed by Swedish director Ingmar Bergman is a representative work of the application of Interspersed narrative techniques. The film tells the story of an old man with an indifferent

personality, who recalls the past, looks back at his childhood, and finally reconciles with the past to complete self-salvation under an opportunity of a trip. In the original travel storyline, Bergman interspersed several timelines of different times and space with different things as clues to depict the psychological changes of the man's character, allowing the audience to see its early development in the middle and late stages of the original story. The change of the narrative sequence effectively restores the helplessness and exclamation of the current status quo in the real "reminiscence", allowing the audience to empathize with the same role in the constant comparison.[7]

"8½" (1963) also used the interspersed narrative technique, whereas compared with Bergman, the Italian director Federico Fellini incorporated more surreal elements in the film to make the story to be more elusive.[8]

The protagonist Guido gradually broke away from reality when his creative inspiration dried up, sinking into dreams, desires, and memories of the past. He arbitrarily modifies the reality he was in according to his wishes until eventually letting multiple characters from different timelines merge into his ideal world. Fellini does not follow the "main storyline" principle that is necessary when using interspersed narratives. Instead, he blurred the boundary between reality, dream, and fantasy in the serial interspersed narrations, allowing the different timelines of the film to converge at the same time and lead to the end of the story.

1.3.2. Flashback:

Flashbacks mostly take the end of the story as the main perspective and sort out the entire event in the order from back to front, or climax to the beginning. Rigorous and precise flashback movies are rare, and the flashback technique itself will be improved with the combination of interspersed narrative techniques.[9]

Generally speaking, flashbacks highlight the irreversible fate of each character, creating a sharp contrast between the sad ending of the characters and the ordinary beginning, and a deep sense of powerlessness in the end for the audience who watching events from the perspective of a third party. "Irreversible" directed by French director Gaspar Noé is a typical example of this technique. The film uses flashbacks to tell the story of "the happy life of the couple – the female protagonist is raped by a mob in a tunnel – Male protagonist is looking for revenge in a bar," which is a slightly conventional story in normal chronological order. However, the use of flashback techniques makes the original ending become the climax and foreshadowing of the beginning of the film. The presence of the bold rape scene in the middle stage also prevents the audience from looking at the relaxed and happy life fragments at the end of the film

from a normal perspective. The information mismatch between characters and audience makes the audience has an omniscient perspective of the film, whereas the audience is unable to change the destiny of each character, and finally has to lament the injustice of the destiny to characters.[10]

The flashback technique emphasizes the intertextuality and connection between the beginning and the end of the movie, which can also be used to depict the fate of the character in the movie. The film "Peppermint Candy" directed by Chang-dong Lee, allowed the male protagonist to commit suicide for no reason at the beginning of the film and then used flashbacks to divide the male protagonist's life into several different nodes based on the year. The story advances from the back to the front to shape the characters and gradually answer the question of why the male protagonist committed suicide. At the end of the film, the audience learns that the cause of all the events is so cruel and desperate. The filling of key information allows the audience to re-examine the previous plot from a new perspective, which means that those scenes which confused the audience at the beginning of the film is finally reinfused with new logic and meaning.

1.3.3. Multi-line narrative:

A multi-line narrative consists of two or more storylines, which are inevitably full of related or unrelated characters. The overlapping of characters and scenes in different storylines means that the storyline is constrained, and it also means a conflict and climax at the dramatic level.

"Lock, Stock, and Two Smoking Barrels" (1998) is a basic multi-line narrative film. Director Guy Ritchie is good at narrating multiple storylines simultaneously, in which the goals and known information of the characters are different. Guy Ritchie chooses to have two or more storylines intersect simultaneously at key time points, allowing the conflict between characters, goals, and information in different storylines to become a climax. From a purely commercial perspective, the multi-line narrative does not need to pay attention to the content of the text and the core of the film. On the other hand, how to write the script and let the intersection of multiple storylines form a climax is the only content that needs to be considered. Therefore, the most basic multi-line narrative usually represents the strongest theatricality.

Multi-line narrative can also broaden its scope of application beyond the dramatic climax and use the common kernel and meaning within multiple storylines to make broad references. Such application can further classify multi-line narrative downward according to the structure of the play.

Austrian director Michael Haneke's famous "71 Fragments of a Chronology of Chance", the original

multi-line narrative is broken into numbers of story fragments which are field with internal connections, and local information becomes the whole of the story. All the plots and the actions of the characters point to the themes of "violence" and "human indifference" in modern society that Haneke wants to explore. The implicit consciousness of the author makes a precise connection between seemingly unrelated stories so that propositions can be demonstrated more comprehensively, sufficiently, and convincingly.

The film work "I Am Cuba" which is formed by a series of ideologies, is a collection of several short films that are not related. Director Mikhail Kalatozov carried out strong ideology and resistance themes in these stories. Although the multi-line narrative used in this type of film does not create structural highlights, it accidentally internalizes the "stacking" of the number of stories into the emotion and appeal of the whole film. The overall consciousness of the film fills in the structural gap created by the connection of the story, and the stepped emotional progression also allows the film to make up for the slight barrenness of the story content to a certain extent.

However, the 245-minute Argentine movie "Extraordinary Stories" did not implement the obvious propositions in the multi-line narrative like the two films mentioned above, and the primary reason for the success of this film lies in its director Mariano Llinás, who used the unique form of the film with narration as the main narrative to further improve the multi-line narrative so that it can ignore the script and themes and then infinitely carry out the simultaneous narration of multiple stories. The magic realism common in Latin American films makes the story unpredictable. All the genre elements are rationally used to create new suspense. In the film, three stories involving three characters are independent but mutually serve as a means to eliminate monotony. The open ending at the end of the film seems to leave space for a new story.

At this point, it can be concluded that in the development and application of non-linear narrative structure, the change of film form can change the effect of the narrative technique used from beginning to end. Therefore, starting from flashbacks, interspersed narratives, and multi-line narratives, the narrative structure of the film has gradually merged into one, and new variants have been produced in combination with the different styles of different authors.

2. IMPROVISATION AND UNSCRIPTED: A VARIANT OF NONLINEAR NARRATIVE

The variant of non-linear narrative structure also gave birth to an extreme narrative mode, that is, "weakly scripted" and "unscripted" narration dominated by improvisation or sound and picture schedules. The

concept of improvisation originated from the French New Wave which centered on the authoritative film magazine "Cahiers du Cinéma". Two of the representative figures: Jean-Luc Godard and Jacques Rivette's changes in film narrative techniques effectively reflect the core of the New Wave movement: the spirit of rebellion.

Godard's French New Wave pioneering work "Breathless" is not only famous for its origins of the "jump-cut" technique, but improvisation is also the core of this work. The dialogue in the film is usually improvised by the actors, so the audience will feel that the film has a weak narrative when they watch the movie for the first time. The same example can also be seen in "A Woman Is a Woman", Godard uses improvisation to add comedic elements independent of narrative to the film, which makes the film full of infinite vitality and development possibilities. Different from the early surrealism and experimental films, Godard's bold attempt in the field of "non-narrative" films further expanded the audience of such films to the general audience. Benefit from that, the French New Wave can be much more intensified and become the movement with the greatest influence on the birth of film art in the world.

Rivette, who pushed the "sense of improvisation" into uncharted territory, has gradually developed his film system. His works usually regard open environment and closed space as "stage", on which characters can perform exaggerated performances recklessly. Adapted from the work of Honoré de Balzac, the 729-minute drama "Out 1" is completely improvised which brings out an unknown sense of chaos, anxiety, and a sense of claustrophobia in a single time and space. Correspondingly, "Duelle" (1976) in the improvisation mode emphasized the existence of "stage" with the involvement of piano music and the predesigned movement of the actors. What's more about Rivette's creativity is that he organizes the scattered plots by using the logic of dramatic plays. Therefore, conflicts, climaxes and the film itself can all be comprehended as an "improvised game" with the no logic boundaries.

The development of "unscripted" films has gradually evolved from pure improvisation into a real "unscripted" film during the New Wave period. A series of films directed by Jean-Marie Straub and Danièle Huillet, a couple of directors, took an opposite path from the mainstream films of the time. Their films are famous for being "rigorous", which is reflected in the couple's persistence in the voice, intonation, and speed of the characters in the dialogue, and the empty scenes that seem to be useless but imply the beauty of divinity and barrenness when the film is edited. "Othon" (1970) is adapted from Greek mythology. The "language" in this film has become an independent entity, and these characters with different accents also suggest the audience abandons their previous movie-watching habits

and changes from "watching movies" to "listening to movies" and enjoy this pure movie-watching pleasure. "The Chronicle of Anna Magdalena Bach" (Chronik der Anna Magdalena Bach, 1968) is also a biopic that emphasizes the art of "listening". Bach's life experience has become no longer dramatic but filled with clips from music and concerts.

The "minimalism" was adhering to the Belgian female director Chantal Akerman who has created one of the greatest "unscripted" female films in film history named "Jeanne Dielman". This 201-minute movie does not contain any dramatic or narrative elements. Instead, it is all composed of the three-day daily life experience of the heroine Jeanna Dielman. The audience is not only the "bystander" of this life, but also one of the "participants", and always keeps the mood of the character and the role in sync. The boring life experience of the heroine is similar to the audience's watching experience of movies, which is full of mundane repetition of boring and depression. Until the final strong variation makes the audience aware of the tragedy of this character with a universal significance.

Contrary to mainstream perception, weakening the script elements in movies can highlight the advantages of film as an "audiovisual art": pure "listening" and pure "seeing." The changes in viewing methods have virtually broadened the boundaries of movies, making movies no longer dominated by scripts and always exist as a "dramatic art". Today's mainstream non-linear narrative films pay more attention to audiovisual language rather than scripts, which is also the result of the reason mentioned above.

2.1 The advanced stage of sensory film -- stream of consciousness films: diverse aesthetic features

Early stream of consciousness movies such as the representative of the Left Bank Group: Alain Resnais's "Last Year at Marienbad" is adhering to the creative idea of "concretization of abstract things". In order to visualize human memory, "Last Year at Marienbad" adopts three storylines that are in different time periods to intersperse back and forth and is accompanied by the male protagonist's whispering narration to express the "subjectivity" of these storylines. Specifically speaking, in order to satisfy his own desires, the male protagonist fabricated false memories in the subconscious to escape reality. Humans cannot remember every detail of the original scene, so the "visualized" memory is often fill-

ed with variables and a vague sense of the surroundings (such as passers-by and environmental details), and these exaggerated features are vividly displayed in Resnais's films.

Memories, subconscious minds, dreams, illusions, and even the world before and after death are all objects

that stream-of-conscious film directors strive to restore or interpret with their own visual style views. Compared with western films, film noirs, commercial films, etc., which usually have a fixed framework and aesthetic basis, stream-of-consciousness films have unlimited possibilities, and they have never been limited to a single aesthetic style and technique, but can be based on countries, ages, and author styles continue to be classified and extended indefinitely.

Bold innovation and pioneering are often accompanied by drawbacks, and most stream-of-consciousness movies are usually obscure. They usually further disassemble the story on the basis of non-linear narrative and allow the form features of the film (photographic method, aesthetic style) to over the text and content, so they often give the audience a kind of false impression that directors strive to "showing off skills" or "playing mystery". In fact, different stream of consciousness movies has completely distinct interpretations of a single proposition. Hence, taking care of the different preferences of different audiences is one of the goals of such movies from a broad perspective.

"Taking care of" the different preferences of the audiences not only represent the diverse image styles of stream-of-consciousness movies, but also represents that the audience's watching experience has become a critical part of the movie. A complete stream of consciousness movie requires the participation of the audience and the director to truly complete the "WARP". The audience gradually merges into the film itself from the position of witnessing, which represents the expansion of the "dimension" of the film. Generally speaking, nowadays stream-of-consciousness movies that emphasize the audience experience usually have the following characteristics.

2.1.1. Vision: an important part of scene scheduling

Vision is the most intuitive presentation of movie content, and the development of a variety of aesthetic styles at the visual level is also one of the creative concepts and goals of many stream-of-conscious film directors. In addition to the fine composition of the picture, color, space, depth of field, visual language can also appear in a more chaotic form.

"Neon Aesthetics" is mostly implemented in the audiovisual language by film works after the 2010s. Nicholas Wending Refn used the color and intensity of neon lights to create a strong visual impact for "The Neon Demon"(2016). The latter part of the film also gradually presents the form of a stream of consciousness film. Refn's "Neon Aesthetics" is not only limited to scenes or lighting, but makes it be a bridge between the "illusion" and the "reality". In many highly ideographic

sections, the sudden change of the film's tone symbolizes the change of the character's mood, and the plot of the story will also change drastically as a result.

Dreamland movies represented by David Lynch pay more attention to the creation of atmosphere. From "Lost Highway" (1997) to "Mulholland Dr." (2001) and eventually "Inland Empire" (2006), Lynch's dream webs grew larger and larger. The infusion of realistic symbols and the creation of dark atmosphere all reflect his unique talent. It is difficult for the audience to feel the existence of realistic context in Lynch's films, and even those scenes that take place in reality are usually full of abnormal black humor and grotesque characters. With the help of mysticism, Lynch gradually pushed the movie into chaotic time and space. He used his unique interpretation of dreams to externalize the struggles, confusion and chaos within the characters' subconscious into visible movements, allowing the audience to realize the dark secret behind the absurdity.

Originated from the Soviet director Andrei Tarkovsky, and inherited by Aleksandr Sokurov to nowadays, the Soviet "poetic film" aesthetics further "poeticizes" images by using poetic narrative logic on the basis of stream of consciousness films. Tarkovsky's semi-autobiographical film "Mirror" examines historical events and surrounding things from his own perspective in childhood and connects illogical fragmented memories through "mirrors" to form the elements of natural environment: flowing water, raging fire, and breeze. They are splashed into every corner of the film, together forming the authenticity and pure beauty of the memories. Sokolov's image style tends to be more poetic on the surface of the image. In "Whispering Pages" (Тихие страницы, 1994), a large number of defocused photography, deep purple filters are used to emphasize the obscurity and illusion of the space, and the characters wander through the dilapidated and distorted space, thus unfolding the contemplation of the history and the past.

2.1.2. Sound: Broaden the dimension of video

As an expansion of video content, sound can also be used to broaden the "dimension" of the film, so that it can have a certain freehand effect outside the realistic level or effectively mobilize the audience's senses. Its appearance in stream of consciousness films is mostly in the form of sound rather than music.

In the non-stream-of-consciousness film "The Death of Louis XIV", the viewers couldn't take their eyes from Louis XIV's decaying body by a fixed long lens. Exquisite classical aesthetics are used in lighting, clothing, and scene details, all of which bring out the despair and pain of Louis XIV when he is near the end. However, the richness of the visual aspect is only part of the film, and director Albert Serra's efforts on the

auditory aspect of the film make this work truly deserve the title of "masterpiece". The groans of the characters, the ticks of the clock, the ambient sounds that come out of the scene. These sounds are independent of the scene, but gradually present a subtle "superposition" in the long shot, and the audience is immersed in the film through these sounds to feel the passage of time and every minute of the character's life.

This sound-driven sensory experience is further amplified in stream of consciousness films. For example, the Palme d'Or winner in Cannes in 2010, "Uncle Boonmee who can recall his past lives" is a "hypnotic film" on the sound level. The director Apichatpong Weerasethakul's fascination with his memories and dreams prompted him to share this meditative sensory experience with the audience. His films are constantly filled with mysticism, the ambiguity of narrative and the intertextuality of dream and reality. The movie scene is set in the humid rainforest of Southeast Asia. The long lens captures the movement of tiny lives in the natural environment and the passage of time. The sound effects are sampled from nature: cicadas and birds singing, water gurgling, wind blowing and grass moving. It enriches the audience's sensory experience to a great extent and uses the emptiness of narrative to keep the audience in a "half asleep and half awake" state, rocking and falling asleep with the movie.

3. SENSORY FILM – FORM CHARACTERISTICS AND FUTURE PROSPECTS

Sensory movies can be regarded as a more advanced evolution of stream-of-consciousness movies: abandoning narrative and redundant references, and incorporating the audience's experience into the only and most important component of the movie. Even though stream-of-consciousness movies have placed great emphasis on the audience's experience and interaction, there are only a small number of stream-of-consciousness movies that are truly "interactive" like sensory movies.

The earliest sensory film "Ballet Mechanique" mentioned above emphasizes the beauty of mechanical motion, and this "motion" is also the common feature of the few stream-of-consciousness movies with sensory film characteristics today. Claire Denis's "Beau travail" (1999) is a revolutionary stream of consciousness work. It uses only the eye contact between the characters and the physical movements to successfully complete the depiction of the characters' emotions. Furthermore, Denis's audiovisual language also has a strong sense of appreciation and immersion. This non-artificial but beautiful eye movement and body movement originate from each person, and the camera further magnifies and strengthens it.

Sensory movies are an unembellished, pure perceptual experience and a feast for the senses. The audience can't help being moved by this natural beauty and immersed in it. This kind of film aesthetics does not need to consider the personal preferences of each audience, therefore it is currently one of the most "futuristic" film formats. But it should also be noted that the concept and theory of sensory films is currently only a general interpretation. Strictly speaking, the number of sensory films has been successfully created is rare. The examples that will be presented below are only film works that contain the characteristics of sensory films.

3.1. The Beauty of the Eyes: divergence and focus

When talking about the "first-person" perspective in movies, most people usually think of the use of the subjective lens (Point of View), but the first-person perspective in an abstract context refers to the integration and unity of the audience and the character's mentality. The film "Burning" uses a simple series of events and details to make the audience feel a strong connection with the characters themselves, while "Madeline's Madeline" (2018) clearly goes further. The director Josephine Decker uses the out-of-focus lens to continuously shoot the changes in the sight, expression and movement of the characters, so that the audience can personally feel the impact of current events on the mood of the characters and continuously understand the heroine who is difficult to be understood in the real society. The uniqueness of this technique is reflected in its actual effect. The perception of the characters gradually rises with the passage of time and the audience's understanding of the characters. The surreal elements (dreams, phantoms) are no longer just to shape the characters in the form of text, but in a kind of the subjective form that fits the character's image completely appears, that is, the ideal real world in the character's mind.

3.2. The Beauty of the Body: movement and stagnation

Compared with the eyes, the body movement should be a more concrete visual language. The stretching and swinging of the arms, legs, torso and other irregular shapes under the assistance of the close-up lens will add a familiar but strange "motility" to the picture. Philippe Grandrieux's creative concept is based on this simple physical deformation, which arbitrarily changes the image rate in the virtual focal lens and finally achieves the purpose of distortion. In "La Lumière La Lumière", his latest short film from 2020, the actor moves his body and limbs slowly and sometimes frantically. While the flash lights up the details for the audience, the virtual focal lens leaves everything but the "movement" shrouded in darkness. After a whispered monologue, the

speed of the image is instantly slowed down, the voice is distorted, and the characters' movements of touching themselves gradually give the image a perceptual touch. Body deformation also has a very unique application in "Meurtrière", (2015). The body movements of the characters are constantly abstracted, and finally a monster-like hybrid is formed. The upgraded lens also magically adds a touch of beauty to this "fusion" process.

3.3 More diversified sensory films: external interaction and formal openness

The two sensory film characteristics mentioned above are only basic techniques at the dispatching level and the appeal level. However, for film directors who create sensory films, the pursuit of "interactivity" is the window to open more multifaceted film forms and expression techniques. The "interactivity" of sensory movies is very different from what the audience usually understands. One is that sensory movies can be allowed to only exist one internal element, "interactivity". When the film establishes a bridge to connect with the audience, the main content of the movie is entirely possible for the audience to create and imagine freely. The second is that the movie is only used as a tool to open the viewer's inner sides. The audiences' watching experience and what they felt are the most valuable things that the movie brings to us.

3.3.1. Scenario reading: Margaret Duras

Marguerite Duras's film has something in common with Straub-Huillet, but it's not exactly the same. Even though they all emphasize the mobilization of hearing when watching, Duras uses this to open up a potential narrative window: through the voice of the character dialogue, the intonation prompts the audience to establish a scene independent of the image in the mind, and the image becomes an accessory to the sound, which is only used to establish a different tone (sorrow, joy) and to assist the audience in their imagination.

The soundtrack used in "Son nom de Venise dans Calcutta desert" (1976) is exactly the same as Duras's most famous work, "India Song" (1975). But on this basis, all the characters are stripped away, and the narrative is carried out with pure narration, while the image and the sound are in a state of separation. However, the audience can still imagine the scene where the film should be at this moment with the help of the characters' dialogues and the music interspersed from time to time, so as to achieve the purpose of watching the film in their mind. It's not hard to see that such experience of watching a movie is much like the experience of reading a book. Therefore, Duras's work is both a book and a movie. She always creates a brand-new form of film, turning watching into reading.

3.3.2. *Mind Meditation: James Benning*

As one of the most unique documentary directors in film history, James Benning's works are so simple that they can even be described as "barren". Several ultra-long fixed lenses for shooting tunnels, factory lines, leaves and other objects are connected in series to become his representative work "Ruhr" (2009). The uniqueness of Benning's documentary lies in its post-processing of images: to hide unnecessary impurities, or to condense a few hours of footage to an hour of footage. This kind of treatment may seem useless, but in fact it has become a stepping stone that the audience must pass through when substituting for the film.

Benning's documentation has brought the audiences back to the Lumiere era. When gazing at scenes, objects, closed or open spaces for a long time, the audiences will realize the existence of the camera as a spectator, recording the world from various perspectives. 'Movements' are being highlighted among silence and stiffness, making audiences to gaze at moving objects, scenes, closed or open spaces with the involvement of realistic sound. The audiences will immerse into a state of meditation, passing values to those ordinary objects and scenes that people usually neglect in their daily life. The purity of Benning's "landscape film" and the guesses from the audiences about the aim of the director has brought meanings to his film. Benning's images may allow us to re-discover more mysteries of the world from an ancient perspective.

3.3.3. *Collective Memories: Jonas Mekas*

Jonas Mekas, who is at the opposite extreme of James Benning in image rate, is also a unique documentary director. In his works, a large number of frames, downgrades, and lens shifts are used to record the "moments" in life, which are fragmented and meaningless visual language. At the same time, Mekas adds more private meaning to his works based on his own life insights. Therefore, most of his works are essentially "private images" rather than audience-oriented film works.

However, the loose perspective in Mekas's film and the indiscriminate recording of life moments prompted it to give itself a kind of "universality", and every audience could see something about their own lives in his films. The flow of emotions and the continuous flickering and movement of images seem to restore the essence of human memory to some extent. Therefore, the only thing the audience needs to do is to "feel" the various reflections of the movie on their own lives, which are related to the past as well as the future. Mekas's films make us realize that from Lumiere's era to the present, the nature of film as a language and its greatest charm to connect audiences and reality seems to have never changed.

4. LOOKING FORWARD TO THE FUTURE OF SENSORY FILM: LET FILM BECOME "LANGUAGE" ITSELF

Looking at all kinds of sensory films with different forms and characteristics, it is not difficult to find that the new generation of writers and film directors are always pursuing the dual openness of narrative and image. In terms of narration, a series of non-linear narrative techniques can be used to eliminate the obvious sense of hierarchy and structure in the work. In terms of images, the two-way movement of vision and hearing is required to make them intertwined and produce variations to give the audience a lasting sense of immersion. [11]

When we try to imagine the future of sensory movies as ordinary movie lovers, we will always fall into an established form, an established narrative structure and audiovisual language. In fact, as an art that is still developing with technology and fresh blood, the future of film contains unlimited possibilities and imagination. Therefore, if we look at the future from a broad perspective, the continuous advancement of the film to the "language" level seems to be a clearly visible path.

Any art: music, painting, sculpture... They all carry the master's efforts and bravely march towards the future, exhibiting works of different forms, different styles and genres from a single concept. But is horizontal expansion and innovation the only thing these arts are doing and want to do? Obviously not. Their ultimate and never-reachable destination is to become a visible "language" that is respected by humans as something that arises from humans. The information, emotions, and attitudes that artists want to convey are all transformed from physical language into abstract works of art, which are then appreciated by others, and recombined with their own experiences into another similar but different language. Art is not only a way to spread content, but also a monument containing the artist's wisdom, talent, sweat and painstaking efforts. Like the black stele in "2001: A Space Odyssey" (1969), it is unfathomable, it is also a manifestation of divinity.

5. EPILOGUE

Why can't art reach its final and only destination? Because it has arrived just before it came out. The essence of art is a process of exploration. It has no retreat, no end. What it has is the process of suffering and the changes and challenges.

In the field of film, 90-year-old Jean-Luc Godard is still on his lonely journey, his revolutionary "Goodbye Language" and "Book of Images" (Le livre d'images, 2018) pushes the boundary of film form to a completely new unknown field, and allows the world to witness and

admire the film itself in a broad sense.

In fact, art has already become a language that penetrates into everyone's heart, What it does now and what it will do in the future is to continue this great, never-ending journey. This is the age of senses and experience, and this age is bound to call for new forms and styles of movies.

6. CONCLUSION

"Sensory Film" can be regarded as a new trend of film development. Non-linear narrative lays the foundation of the narrative foundation and plot logic of the sensory films. Stream of consciousness is also an advanced step of sensory films. The general characteristic of the sensory film is to emphasize a physical feeling and to show a "non-dramatization" in the plays. It can be viewed as a significant trend of film development in the new era and experience economy that sensory films appeal to the audience experience and arouse audience sense.

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