



Violence in the Media is Helpful - Does It Lessen Violence in the Audience?

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Abstract. There have been many debates over violent scenes for a long time. This paper's primary goal is to provide evidence for why violent scenes should not be summarily eliminated by examining their value to the media, as well as the factors that have led to their continued popularity among audiences. Both the subjective perspective of viewing violence in cinema as a form of artistic expression and the objective perspective of viewing violence in film as a source of violent conduct can be used to assess the validity of these claims. We looked at the genetic roots of aggression and the fascination with gory murders in an effort to understand both phenomena. We examined the prospective consequences on teens because exposure to violent scenes is inevitable for this age group.

Keywords: Violence aesthetics · Violent footage

1 Introduction

Why do people want to watch violent videos? The manga contains some disturbingly violent and graphic scenes. Young children's rapidly developing brains are profoundly shaped by what they see and hear in cartoons. They risk casting shade on their tender hearts if they watched the film without caution at this time. Besides, cinema encompasses many other senses as an art form. When watching a horror film, for instance, many people want to be frightened. It's hard to get the full impact of the experience through if there is no terrifying scene. Exaggerated and often shocking depictions of violence, pornography, gore, and objective reality are commonplace in today's popular movies and television. The population has been split in half based on this characteristic of its behavior. Young people claimed it was good, while middle-aged ones felt it was bloody, and those were the two primary opinions I heard after viewing *Django Unchained*. The audience's response was different. Everyone has their internal measurement system, and the threshold at which they consider something to be an "overdose" varies from person to person. So, I'll explain what constitutes a somewhat violent situation.

2 Significance

Are violent film scenes considered "morbid aesthetics"? We must first identify what constitutes normal aesthetics or, more precisely, discuss "normal aesthetics." While

beauty and ugliness are linked and, to a certain extent, permeate and modify one another, they are not wholly separate and isolated. Due to the correspondence and interdependence between beauty and ugliness, neither the shape nor the contrast and prominence of ugliness can be separated from the expression of beauty. To support the concept, i.e., to expose “beauty,” the word “ugly” appears multiple times. In the Japanese manga “Attack on Titan,” for instance, the image of people being devoured by giants and covered in blood is slowed down and enhanced [17]. The intricacies provide a visual enjoyment of falling cherry blossoms to create a strong contrast and effect between the fear of death and the pain of losing loved ones. Regarding artistic expression, I believe it is exceptional. However, in other words, the “ugly” technique emerges frequently and even floods the work, and has the propensity to overpower the theme; I refer to this phenomenon as “sick aesthetics.”

3 Term

Abnormal and unhealthy aesthetic of the audience. Like violence for violence’s sake.

To demonstrate the violence of human nature and aggressive conduct, the violence is portrayed primarily in an aesthetic manner, using lyrical images and even fantasy views. The audience is frequently astonished by artistic modes of communication, unable to experience distinct dissatisfaction with the content. Supporters frequently assert that “the amount of violence is exactly proportional to box office receipts,” while social moral defenders and critics assert that it is an impediment to the moral education of society and has a detrimental impact on it [11]. People who indirectly fear inducing psychological immaturity view violence as a form of aesthetic display.

4 Literature Review

In the late 1980s, the term “violence aesthetics” arose in Hong Kong cinema criticism. It began as a critique of the films of Hong Kong director John Woo and subsequently evolved into a film style and expression technique, which is a violent art. [20] Examining the expression’s form. With the progression of time, “violent aesthetics” has steadily become a trendy term used in animation, video games, and other disciplines. However, whether “violent aesthetics” constitutes beauty and may be included in our aesthetic category has always been a strongly contested question [2]. This study takes the “violence aesthetics” in the film as its point of departure and attempts to evaluate its origin, formal qualities, and realization methods. This paper begins with defining the terms “violence,” “violence film,” and “violence aesthetics” before reviewing the evolution of “violence aesthetics” and discussing the film history that defined the formation and evolution of “violence aesthetics.” then, this research summarizes and assesses the technique classification of “violent aesthetics” films based on Milestone works. Second, a full conversation is conducted in order to examine the meaning of “violence aesthetics.” First, when paired with Freud’s psychoanalysis, Jung’s “collective unconscious” theory, and it outlines the physiological, psychological, and sociological reasons why individuals are attracted to “violent aesthetics.” [5] Alternatively, along with Eisenstein’s

theory of “sideshow montage,” it analyzes and defines the artistic approaches of “violence aesthetics” and argues that “violent aesthetics” is a means of returning the right to interpret film discourse to the audience. A creative strategy that maximizes the beauty of form in violent film situations. Not only does it provide the audience with frightening audio-visual entertainment, but it also satisfies their violent instinct [6]. In addition, this article combines the works of Hong Kong director John Woo, Japanese director Takeshi Kitano, and American director Quentin Tarantino to examine the artistic techniques and implied value orientations shared by various directors, as well as the various methods for eliminating violence. The conclusion is that “Violence Aesthetics” depicts the blood and brutality of violence in a beautiful artistic form. It not only depicts the human propensity for violence, but also satisfies the psychological requirements of freedom-seekers and fantasy heroes [7]. Simultaneously, it provides a free expression of the director’s style. “Violence Aesthetics” has become a market-demanded cinema genre in the present day. We cannot prevent it, but we must also consider its potential negative implications. We should do a better job of guiding young people to view violence with the proper perspective, and we hope that violent works will be founded on art, not violence.

5 Exploratory Analysis

5.1 The Origin of Violence Aesthetics

In literature, violence aesthetics is a form of expression that people are eager and skilled at. It is a real means of conveying human brutality and violent conduct through aesthetics, poetry, and even fantastical settings [1].

The phrase “Violence aesthetics” has been overused. This film is an example of violent aesthetics, and so is that film. As soon as there is a direct portrayal of death, violence, massacre, abuse, etc., it is referred to as “violent aesthetics,” as if one has captured the essence [12]. The word appears to mean something, yet it has lost its meaning. We must recognize that not every violence in the film qualifies as “violence aesthetics,” just as when everything is art, nothing is art.

5.2 The Features of Violence Aesthetics

The first is that films are not meant to express reality, but rather to display aggressive power through artistic processing and design, to display exaggerated and unconventional movements; to pursue formal pleasure, and not to emphasize specific “ideological conclusions”; the defining characteristic of performance techniques is juggling sex or formality. For instance: The film “Prince of Persia” emphasizes rendering and delivering stimulus to the spectator [10]. The mix of varied equipment, weapons, and martial arts moves produces a novel audio-visual viewing aspect. For instance, in “Bonnie and Clyde,” two violent male and female thieves are depicted as two innocent and lovable children [14]. This represents the progression of police and gangster films. The New Hollywood technique is also the beginning of the self-awareness of “violent aesthetics”; the third method is to adopt a detached, scientifically-minded narrative method or documentary style [8]. The director appears to be a sociologist, wielding a magnifying lens

and microscope in a laboratory of light and shadow to examine violent events such as “Goodfellas.” Martin Scorsese uses beautiful music, freeze-frame, narration, and other techniques to aestheticize violence in “Taxi Driver”; he observes the development of criminals with the eyes of a scholar, and the calm and intuitive view of bloody scenes in “Taxi Driver” can be attributed to Another way of expressing “violence aesthetics” [3].

5.3 The Relationship Between Human Sociology and Violence

Violence is the most prevalent form of human malignancy, and humans have relied on it for survival and procreation since the dawn of humanity.

Psychologically speaking, humans certainly possess a profound fascination with violence. However, there is a limit to the acceptability of violence, such that too little is unacceptable, and too much is cruel, violent, and excessive. “Violence Aesthetics” is the result of “packing” and “changing” violence, and it thoroughly grasps the question of the “degree” of violence. In a certain sense, “the aesthetics of violence” is gracefully dancing “with shackles.” [15].

Violence has always been a moral taboo, which has added a great deal of mystique to everyday people. The fact that something is taboo demonstrates that it should be something that people desire in their hearts; otherwise, there would be no need to declare it taboo, as ethics and morals will never be taboo or restrict what is beneficial to the public [18]. Activities and deeds of sacrifice for the greater good. The greater the number of taboos in etiquette, the greater the interest in it. Consequently, the psychological effect of the banned limitations frequently increases people’s desire for forbidden goods, making the adventure of violating the forbidden limits more exciting, unusual, and Exciting. Because humans cannot be totally “deified” nor completely “beastized,” they can only burn and dance in the enormous tension between the two poles of the spiritual and the physical, and the violent narrative and “violent aesthetics” in the film constitute the spectacle of violence [19]. Unquestionably, the play satisfies the audience’s desire for violence, which is a taboo subject, and also allows the audience to experience the insane sensation of “beastization” while appreciating modern society and recognizing the limitations of etiquette [22].

At the same time, the stylized presentation of violence adheres to the aesthetic regularise idea of weight distribution. According to the so-called weight law, merely the primary drive is insufficient to complete the aesthetic, and the pursuit of other drives must be merged. The weighted analysis of many drive indicators afterward provides a balance mechanism.

5.4 The Art of Violent Aesthetics

For something to be considered “art,” it must be supported by theory. In the 20th century, the “Body Narrative” thesis provided a substantial cultural foundation and theoretical support for the “Aesthetics of Violence.” The “body” has been the focus of several avant-garde thinkers throughout the academic field of the 20th century, and passionate attention to the body has become the most fashionable voice in the postmodern chaotic discourse orgy. Foucault, for instance, shifted his study focus to psychiatry [16], tying

physiology, disease, and psychology to the operation of social power, so providing us with the ideal research text for body narrative.

The power of body stories works to give the most authentic, non-social emotional experience is what makes them so popular. A well-functioning society must be based on the neutralizing of diverse extremes, including violence. It amounts to a rupture in the “veil of reason” that supports civilization, a rejection of individuals for life. A direct look at the ultimate problem - death. In addition, the desire of the consumer culture for pleasure and contentment necessitates that the expression of violence in artistic works extend beyond objective writing [9]. Only by exaggeration and stylistic processing can people’s increasingly numbed nerves and “roughness” be stimulated. The visual sensation of “beautiful” can satiate people’s more challenging appreciation appetite.

It is also what Huxley called “sensory cinema” in *Brave New World*. The film has evolved into a tool for the physical stimulation of the viewer, no longer requiring any narrative content. This type of stimulation elevates the situation [16]. Thus, the film was created solely for stimulation.

Modern culture has also fostered the development of “violent aesthetics.” During World War II, the gloomy and frightening global political situation inspired the creation of “film noir” depicting murder, crime, depravity, and nihilism [4]. At that time, the defining characteristics of the age were loneliness, indifference, cynicism, and lack of life expectations. The two world wars put a heavy shadow of death over the population, and the dread of death and the longing for life caused violence and death to once again become the focal point of the picture. In addition, after enduring unforgettable experiences such as fear, anxiety, loneliness, and the absurdity between life and death, many individuals have more profound reflections on violence, death, and personal responsibility in the face of the great right and wrong of war: have you persevered in the face of violence? One’s ideal? Have you aided your neighbors or total strangers in escaping persecution? Have you maintained your morality in the face of brutality? ... All of them became the focal point of violent films at the time.

After World War II, the Cold War between the two political camps, capitalism, and socialism, cast a heavier shadow of war over the hearts of briefly at-peace people [21]. Since Western society entered the 1960s, popular culture has gradually gained the power it lacked in the past in the propagation of postmodern theories, because one of the most important characteristics of popular culture is its consumption [13], and since then it can play the signboard of consumption in public and write “entertainment” on the artistic banner without fear of reprimand.

Exactly like postmodernism, degeneration has become a commodity, losing its original critical character. In reaction to this type of entertainment, a cultural sector with a primary focus on consumption emerged as the times demanded. Hollywood’s so-called “new movies” are exemplary representations of this culture.

Simultaneously, the numerous political upheavals, recurrent local battles, and “sexual liberation” on the world stage in the 1960s led to a fresh interest in sex and violence in films: daring to confront the harshness of life [10], unrestrained sex and violence became the focal point of the era. The notion of “peaceful evolution” that the films compete to depict has evolved into a new sort of rivalry between the two superpowers.

People face not only the prospect of war, but also the pressure of ideological conflict. The twofold pressure has shaped the public's opinion of the film's "muscular hero." Worship, such as Rambo in *First Blood* [18], is unmistakably a product of the Cold War era, with Stallone and Schwarzenegger becoming violent movie heroes, with violence being the only means by which they might rule the world. The uncritical adoration of violent heroes has increased the popularity of violent films.

6 Conclusion

The media is the primary vehicle for propagating human culture, knowledge, and values, and they play a crucial part in the development of human civilization. In many nations and regions around the globe, teen usage of television, movies, and the Internet is increasing as a result of the rising living conditions of the population. Thus, violent comments that may be harmless to the mental health of adults may eventually impact the mental health of adolescents. They cannot possibly differentiate between aggression and attractiveness.

How to appropriately manage the relationship between the media and children and adolescents is, therefore, a significant scientific and social issue relating to the physical and mental health of children and adolescents, family harmony, and sustainable societal development. In light of the various scientific research and analyses that have been conducted on the relationship between the media and adolescent violence, we feel that, in order to make effective use of the media and limit its influence on young violence, the time is now.

Educate children, adolescents, and the general public on the proper use of the media, and make the entire society comprehend and take note of the harm that media violence poses to children and adolescents. Educate its children and adolescents through various educational channels and procedures, requiring them to increase their knowledge and self-awareness, deliberately identify, reject, and avoid violent media; fully comprehend the dangers of media violence, and reject and regulate media violence.

Develop and resolutely enforce stricter classification rules for media material. A balancing measure between the media sector and the government, the media content grading system regulates the negative impacts of the media on society or the government.

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