

The Embodiment of the New Wave in Woody Allen's Films

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ABSTRACT: Woody Allen is an extraordinary talent in American film industry. As one of the greatest director, his films are personalized. In his films, he discusses the morality, life and love with a witty humor way. He is honoured as “the only intellectual in American film industry” by arrogant French. His works are similar with the New Wave which happened in the 1960s of France in style of realism, for instance, unconstrained film editing, the characters of author type movie. I will focus on his works like 《Midnight in Paris》 《Everyone Says I Love You》 《Blue Jasmine》 to analyze how the New Wave impact on his works.

KEYWORD: Woody Allen; the New Wave; personal style

1 INTRODUCTION

Woody Allen is an almighty director, he is a director and a scriptwriter in his movies and sometimes he likes to be a guest performer. His films are rich in materials, from the literature, philosophy, psychology, ancient Greece, the Jewish Literature, European films and the city he lives: New York. His works are unique in many movie types because of the unrestrained imagination, the philosophizing for humanity and the creation form mixed with the dialogue of films and drama literature. The French New Wave which took place in the 1960s is a worldwide film movement. Its essence is a movement requiring using modern spirit to transform the films thoroughly and it created a precedent of the AuteurFilm. In this paper, we discuss the reflection of the features of the New Wave in Woody Allen's images. We explore it from three points: the image characteristics of the AuteurFilm, the philosophical thought of humanity and artistic images and free use of montage.

The author type movie has its beginning in the New Wave and displays some features such as realistic image style、free-clip narrative. Combining my viewing experience with film theory, all the features will be analyzed so that we can know Woody Allen's films more three-dimensional.

2 REPRESENTATIVE OF AUTHOR TYPE MOVIE, UNIQUE PERSONAL STYLE

Originating in the New Wave, author type movie makes movie more “real life” and highlight the crisis、figures. These individual characteristics have been well embodied in Woody Allen's films. Woody Allen decided not to direct film unless he was the incontrovertible author in the late 1960s. In his work, there are many raillery、exploration of the human nature and chatter. All of these are personalized. Woody Allen takes a unnoticeable and unique approach to show the magic realism in literature in his movies, creating the anti-romantic comedy.

His movies embody creative independence because he controls the whole program in making films from writing screenplay to advertising until film editing and he hires many novices to saving cost. The actors who he'd worked with even formed unique personal style. This is similar to the methods of the New Wave making: depending on director's personal style to accomplish the movie in a short term with little cost.

3 REPRODUCTION OF TRUE LIFE, DISCUSSIONS ON THE HUMANITY

Woody Allen's smovies reflect the early characteristics of the New Wave: disorderly story, daily subject, real-world scenario, freestyle shot

ways. There are often some people jabbering about family gossip at the beginning of the movies, such as friends visiting at the beginning of 《Midnight in Paris》; small household affairs in 《To Rome With Love》; the family bankruptcy in 《Blue Jasmine》. All the scenarios would happen to us. Certainly, we are talking about the scenarios not including time travel and magic realism in 《Midnight in Paris》 《Everyone Says I Love You》.

Next, hero is decadent, emotional and no economic basis while heroine is casual, gullible, betraying hero easily. I think Woody Allen's film 《Vicky Cristina Barcelona》 is similar to the character in 《Jules and Jim》 which is a representative work of the New Wave. The difference is that the former is a story of two men falling in love with one woman while the latter is a story about three women loving one man.

Woody Allen's films are full of human nature ponder, relation between the two sexes and sarcastic attitude toward the middle class. His idea and what he wants the movie to convey could be encapsulated in the monologues: "people are divided into spirit and flesh. The pursuit of spirit is noble like poetry, philosophy while the enjoyment is the pursuit of flesh" "I am not afraid of death, I just don't want to be there when it happens."

Woody Allen's arithmetic is "Tragedy + Time = Comedy". Woody Allen is the only one who makes movie so easily. The ordinary business of life, non-plot narrative and humorous dialogue all show the personality of Woody Allen. He enjoys to appear in a cameo role and the old codger makes people chuckle. The dialogue in his movie is the embodiment of the New Wave's thinking that language is a way of thinking. bottom of the page, add space above and below headings (see opposite column).

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4 ARTISTIC IMAGES AND FREE USE OF MONTAGE

The simplified and hardworking creation team, low-cost realshot and the contempt for outmoded conventions and customs of the film festivals in the New Wave have also been well represented in Woody Allen's work. In Woody Allen's camera, the story often occurs in usual street. The camera shoots casually. For example, 《Midnight in Paris》 presents the hero wandering the streets at night. The end of the 《Blue Jasmine》 presents disheartened Jasmine lost in the streets. Such images are natural and realistic, mainly using natural light and

background noise to mix the picture and sound harmoniously, reflecting the occasional creation style. During the movement of the camera, Woody Allen mostly uses plain technique to shoot, making the audience barely feel the presence of the camera. What deserves to be mentioned is Woody Allen's artistic mastery of the picture. For example, in the exterior shooting of a dialogue between the hero and heroine by the lake in 《Midnight in Paris》, the picture intentionally imitated impressionist Master Claude Monet's artwork 《Waterlilies》. The light and background are handled wonderfully. The design background of the poster is Vincent Willem van Gogh's artwork 《The Starry Night》. The literary style of the director is reflected in the images throughout.

Another important reflection of the New Wave in Woody Allen's works is the application of "Parallel Montage" "Attraction Montage" and "Cross lens Montage" in the movies. Such film editing techniques are reflected in 《Midnight in Paris》 and 《Everyone Says I Love You》. The characters in the movies crossed freely in time and space. The director cut and connected the time and space, and replaced the limit of time and space in the theatre arts with montage in his artistic creation, which broke through the audience's sense of distance to the stage. The master felt dazed when he met the artist after he crossed the time and space, and then he waited and expected every night. It happened to coincide with the audience's psychology. Such technique of magic realism is very close to the audience's psychology.

I always think Woody Allen's works bear a strong emotional expression. The New Wave had an important influence on his images, and it also had become a benchmarking of the later films.

5 CONCLUSION

This paper is a brief review of my movie-watching experience and also is dedicated to my admired director. In conclusion, Woody Allen's films are full of personal style, debates of humanity and special shot ways. His distinctive style attracts many audience especially the native American intellectuals who know his sense of humor better. His works are greatly affected by the New Wave and destined to be classic. I think his films are worth watching and being studied by junior director.

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