

Intertextuality and Dialogue and Evolution of the Discourse

The Type Ontology and Aesthetic Symptom of Chinese Film in the New Century

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Abstract—In the face of the unprecedented new landscape, new phenomena and new types of Chinese cinema in the new century, it is no longer possible to use the traditional cinematic type paradigm to make perfect use of it. This paper quotes the points of phenomenology, returns to the ontology of cinema art and reconsiders the cinematic type in the new media age by means of phenomenology. This article summarizes many new paradigms of contemporary Chinese cinema: parallel nosy, imitative intertextuality and collage intertextuality, and conducts conversational aesthetic criticism of these cinematic types.

Keywords—Chinese film type ontology; aesthetic symptom; intertextuality; dialogue; evolution of the discourse

I. INTRODUCTION

In recent years, Chinese cinema has shown unprecedented new landscapes, new phenomena and new types of patterns one after another. The issue of contemporary Chinese film types shows a complex and diverse character. Obviously, it is not appropriate to apply the traditional film type paradigm to the Chinese film in the new century. It is imperative to re-classify and present the Chinese contemporary movies back to the film ontology.

Phenomenologists believe that the purpose of art is not to explain ideas. Movies directly provide us with unique ways to exist in the world and to treat things and others. In the preface to *Perceptive Phenomenology*, Maurice Merleau-Ponty said returning to the thing itself is going back to the world before acquainted with what is known to be common talk. Just as geography is to the natural scenery, the latter where we first know is a forest, a meadow and a river. [1] He believes that the movie does not need to be thought, it only needs to be perceived. Therefore, considering the issue of the type of film in the new era, we can first turn on the bustling phenomenon and return to the ontology of cinema art. From the perspective of the artistic ontology of images, films can be divided into basic types such as feature films, animated films and documentary films. In a sense, the general law of art development is the updating and transcendence of types. Kinds of Movies are the product of market and capital superposition. American movies are divided into romance films, science fiction films, war films, suspense films and

westerns. In recent years, when many new movie genres such as the Internet media, fan movies, commercials, reality shows and movies enter the Chinese audience's perspective in the Chinese movie market, it may be difficult for us to clearly define whether a movie is a commercial movie or literary film, it cannot clearly indicate the director or actor, it cannot be strictly defined as a single suspense film or crime film from the view of narrative. This article tries to visualize the types of cinema and capture the beauty of the phenomenon of cinema art, and describes and analyzes the types of ontology and aesthetic symptoms of Chinese cinema in the new century.

II. INTERTEXTUALITY: A TEXTUAL EXPRESSION THAT GOES BEYOND TRADITIONAL MOVIE GENRES

Since the type of film has shifted from the classic Hollywood movie to the new paradigm of pluralism in the context of new media, the traditional movies have been increasingly unable to meet the new trend of contemporary movie genres. Under such circumstances, paying attention to the intertextuality (also known as textual interrelationship or intertextuality) of film texts can be more open and dynamic in grasping the text of a new movie type and better grasping a patchwork type of movie under the context of new media. Traditional cinematic type text research has not paid enough attention to the complexity and rheology of movie genres. And this intertextuality can better grasp the collage, parody, hybridity, reflection between specific movie types. Intertextuality refers to the conversion of symbolic systems. Any type of text is the transformation and absorption of other types of text, and is always in a dynamic process. The following words will describe the phenomenon of intertextuality according to the different types of Chinese cinema in the new century.

A. *Parallel Intertext Type*

This type is grafting two or more traditional types parallel based on the traditional type of film. This type breaks single narrative type and makes intertextual references on structures or topics, providing new references and new perspectives for a single type.

1) *Films about national spectacles*: Since the beginning of the new century, the era of Chinese cinema is clearly not a classic national parable of the "Red Sorghum" and "Land of the Yellow Earth" created by the fifth generation directors in the last century, but the emergence of films about national spectacles with commercial and artistic hybrids. This new wave can be seen as starting with *Heroes* (directed by Zhang Yimou, 2002). National spectacles movies of the domestic blockbuster, characterized by more Chinese and foreign stars joining in, diversification of audio-visual means, diversified financing, large scenes and other features of the production, the national film (including martial arts movies) and spectacular commercial film parallel inter-grafting. From "The Promise", "Ambush on all sides", "Curse of the Golden Flower" to "let the bullets fly," "Siege of October" and then to "Grand Master", "Master" and other works, all reflect obvious parallel intertextuality.

2) *Female biopic films*: "The Golden Age" and "The Letters from a Strange Woman" broke through the types of single feminist film and character biographies, grafted two types in parallel and formally explored and reformed in form. Film "The Golden Age" is not a mere feminist movie, nor a simple biography. The film narrated female writer Xiao Hong's life. It adopts multi-clues multi-angle narration and De-familiarization to display the legendary character through multiple perspectives.

3) *Chinese light comedy*: Feng Xiaogang's "If You Are the One," "Personal tailor" "The Dream Factory" "See me here", "A World Without Thieves" and other New Year's films are parallel grafts of light comedy and Chinese Lunar New Year films. Ning Hao's "Crazy Stone", "crazy car", "golden robbery", "no man's land" are grafts of light comedy and black humor style film. "Lost On Journey" series, "Breakup Buddies" are grafts of light comedy and road films. "Goodbye Mr. Loser", "Mr. Donkey" and "Never Say Die" are grafts of the stage films and comedy films.

4) *Suspect film*: Videos such as "Black Coal, Thin Ice", "The Dead End" "Saving Mr. Wu" "The Witness" and "The Coffin in the Mountain" have broken the single form of crime films and juxtaposed with the suspect films and love films. The small-budget film "The Coffin in the Mountain" relies on narrative techniques to gain the favor of Chinese audiences. "Black Coal, Thin Ice" won in Berlin with Western film techniques.

5) *New author films*: The author film of the new century has apparently incorporated a variety of elements, creating a comprehensive aesthetic experience for the viewers. Hou Hsiao-hsien's "The Assassin" is an author film with a martial arts film appearance. Jia Zhangke's "Mountains May Depart" is an epic film spanning across time and space. Lou Ye's "Summer Palace", "Mystery" and "Massage" are also integrated Intertext types of multiple narrative elements.

B. Parody Intertextual Type

Parody is another form of interactive film text type, and Cross-text parody also enriches the scope of cinema type research.

1) *3D martial arts film*: "Flying Swords of Dragon Gate" and "Rise of the Sea Dragon" continue to explore breakthroughs in the plot and the production technology, and strive to break the stereotypes and the audience's aesthetic fatigue. This martial arts style and Hollywood style, vividly demonstrated the intertextuality of the postmodern parody.

2) *Internet films*: Internet films refer to movies that are broadcasted and distributed exclusively for web platforms. Whether they are called new media movies or network drama, online cinema is parody intertextuality of the new network media and traditional film types. Homemade movies by Youku, Tencent, and iQIYI, are also a large number of postmodern parody movies.

C. Collage Intertextuality

1) *Fans films*: Han Han's "The Continent" or Guo Jingming's "Tiny Times" series are collages of literary and non-film literary texts. This so-called "fan film" relies on communication and marketing strategies for revenue and visibility. Fan films cater to the aesthetic needs of the general public, especially in close proximity to the needs of fans, as well as public expression in the various interactions with fans.

2) *3D Legendary films*: IP movie "The Ghouls" and "Ghost Blows Out: The Nine-Story Demon Tower", etc., are the parody intertextual products of ghosts and 3D technology. "The Ghouls" is a domestic 3D film which seeks industrialized samples. "The Taking of Tiger Mountain" is a 3D spy film. It adds action, spy games, 3D technology and other new elements into the traditional model, making a different type of movie.

3) *Reality show films*: After the release of the reality show films such as "Daddy where to go" and "Running Man", the graft of reality shows and films becomes hot. Reality shows films are often reality shows with high audience rating that are cinematically produced and released on television shows. For the box office, every subject can be made into a movie, which makes the chaos in the domestic movie market today.

The study of intertextuality examines the types of films in the new century in a dynamic and interactive way. The research paradigm itself has gone beyond the type text itself, breaking the limits of business and art, paying more attention to the interaction between the two different types of elements in the context of new media, so it also implies more dialogue relationship with different aesthetic characteristics.

III. DIALOGUE: WRITING A NEW AESTHETIC STYLE OF FILM AESTHETICS IN THE NEW CENTURY

The above film types correspond to the diverse aesthetic styles of Chinese film in the new century. The new types call for a variety of aesthetic style dialogues. This dialogue exists between the art works and the viewer's aesthetic views. [2] Dialogue can provide a way for cinematography aesthetics: active engagement. Dialogue can be used as a kind of interaction, participation and exchange between films and audience. Audiences collide with films and create inspiration for free will, and they have a better understanding of the works and sublimate films' meanings. Film type model is a discourse system, because of this discourse system, the dialogue and exchange exists between various types of films.

In the new century, the aesthetics of Chinese film is presented in diverse forms, such as national spectacle films, new author films, fan films and reality show films. The kind of a hundred flowers in bloom itself is the cultural characteristics of the times.

A. *Multimedia Co-existing*

When analyzing "Lost On Journey", "Finding Mr. Right", "Breakup master" and small-budget film "Love is Not Blind" from original form, we can find there is a huge split between high box office and aesthetic value, but such films are produced endlessly, which makes film appreciation and film criticism can no longer be measured in accordance with the traditional concept or value scale. The aesthetic environment of Chinese moviegoers has undergone tremendous changes. The traditional one-way transmission electronic media has changed into an Internet-centric two-way and multi-way interactive all-media era, an era of multi-media co-organization. The audience's aesthetic habit quietly changes with the network marketing and popular tastes, which will also become a new driving force for film creation.

B. *Cross-type Dialog*

A variety of film types collaborate, mix and match with the masses' tastes, makes us think more in-depth about today's film art post-modernity or aesthetics post-modernity: the reason why films and other arts producers eagerly abandon the old type and constantly search for creation or creative types may be attributed precisely to the fact that the type itself has been implanted with an irrefutable reflexive aesthetics, which is both self-creating and self-destructive and is always on the way to creation and destruction. While in terms of Western film types, they have a longer life cycle. It is not hard to come to a conclusion that the more original and locally produced, the longer life cycle they have. Chinese films' homogeneity and mixing call for the cultural intrigues of Chinese film creators.

IV. CONCLUSION

According to the diversified pattern of Chinese film in the new century, to complete the interpretation of unique aesthetic symptoms of Chinese cinema in the new century and strive to complete the theoretical proofs of everything

from phenomena to texts to art and aesthetics, what is needed is a change in the discourse system.

In the era of new media, the increasingly diversified pattern of Chinese film types is gradually forming. However, the lack of originality and the pattern of anomie are still problems that domestic films have to pay attention to.

Chinese film critic professor Dai Jinhua regards "Tiny Times" as a non-film movie. Such films getting high box office itself is worth thinking deeply. Dai Jinhua believes it is the non-audiences of Chinese films that call such non-films. Chinese youth films are looking back on youth, and "Tiny Times" is daydreams of almost all young people.

It is no use to analyze the cultural, aesthetic significance of these films. As a representative of special ideology, the film is the daydream of the artist as Sigmund Freud puts and an imaginative solution to the social contradictions and life contradictions. Therefore, the blending, transformation and discourse evolution of the Chinese film types in the new century deeply reflect the values, collective consciousness, or collective unconsciousness of our time. In a sense, all Chinese films in the new century reflect the signs of "Tiny Times" to some extent: a collective and macroscopically absence group experience. Such signs are also echoed with the social problems such as digestion, fragmented expression and individual sensation enlargement in the context of present post-modern new media, which constitute the unique film aesthetics phenomenon and social text landscape of Chinese film in the new century.

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