

## Admiring American Fantasy Movies by Beauty and Beast

Yan Yonghao<sup>1,a</sup>

1Jingdezhen Ceramic Institute, Jingdezhen Jiangxi Province 333403

<sup>a</sup>103183443@qq.com

**Keywords:** Beauty and Beast; Bill Condon; American Movies; Fantasy Movie

**Abstract.** Popular works in the twenty-first century fantasy movies are frequent. The "Beauty and the Beast" (2017) directed by Bill Condon was adapted from a French fairy tale story. Based on the basic continuation of the animated version, the movie uses special effects technology to create a spectacular visual and audio effect, which shows the viewer a The fantastic and real world of fairy tales is a typical example of our glimpse of American fantasy movies. The article analyzes the Hollywood fantasy film creation from the perspective of the source of fantasy literature, the reasoning in narrative, and audio-visual carnival.

Since the release of Peter Jackson's "Lord of the Rings 1: The Reproduction of the Lord of the Rings" (2001), the movie opened the prelude to the "Lord of the Rings" trilogy and declared that American cinema has entered the era of fantasy movies. In the 21st century, with the help of the rich capital of Hollywood and the special effects of the light and shadow technology, the fantastic movies have frequently been produced frequently, and the "myths" have been staged one after another. They have become Hollywood's most influential and most appealing type of box office. the film. The movie "Beauty and the Beast" directed by Bill Condon (2017) is based on the classic French fairy tale "Beauty and the Beast". The film is based on the basic version of the animation. The special effects technology creates a spectacular visual and audio effect, and presents a viewer with a fairy tale world that is both dreamlike and authentic. It is a typical example of us watching American fantasy movies.

### The Source of Fantasy Literature

Before discussing Beauty and the Beast, we need to define what a fantasy movie is. In general, "Fantasy movies are mostly based on fantasy stories and are often based on a variety of story types, narrative movies with distinctive savage characteristics and conflicts of good and evil. Fantasy movies are an integrated type that transcends ordinary classic types. The film is also a kind of large-scale film in our general sense. "Beauty and the Beast" is in one-to-one correspondence with many criteria in this definition.

In terms of origin, fantasy stories are the source of fantasy movies. Some of the fantasy films are based on ancient mythological legends. For example, Chris Columbus's Posey Jackson and Thieves of the Fire (2010) cannot be separated from the stories of ancient Greek mythology such as Zeus, Poseidon, Medusa; Some fantasy films are based on literary creations that the author can really examine and integrate into the author's subjective intent. The "beauty and the beast" is from the story of the French female writer Madame Beaumont in a children's magazine.

### The Reason in Narrative

The content of fantasy films as narrative films is mainly the conflict between good and evil in the context of strange monsters. In the manufacture of conflicts between good and evil, the film always maintains reason. Especially in the fantasy movies targeted by some young audiences, represented by Warner and Disney, the themes are often simple and easy to understand. Movies usually have a promotion of truth, goodness, beauty, and resistance to falsehood and ugliness, and they all have A romantic and perfect ending to pass to the young audience a correct, positive outlook on life, world view and values. In "Beauty and the Beast", for the children, it is only necessary to realize that the

concept of "people can't be appearance and sea water can't measure" is enough. The prince did not realize this at first, and he did not know how to treat the witch who came to him for help. So he was punished. After the prince became a beast, Belle, a beautiful, kind and dreaming man, was sincerely familiar with him. With him, help the prince correct his mistakes, and realize that people's inner moral cultivation is important. The prince finally recovered his handsome appearance. Contrary to the prince is the appearance of powerful force, handsome and strong Gaston, his narcissism, hypocrisy and fierce, symbolizing the appearance of a beautiful but evil person.

Adult audiences are also the object of fantasy film fights, which determines the need for richer interpretations in the conflict between good and evil movies to give the audience more thought. "Beauty and the Beast" can also give adult audience more complex interpretation space. Looking at the emotional development of Belle and the prince, Beauty and the Beast have something in common with non-fantasy films such as Chieslowski's White and Kim Kidd's Bad Boy. That is why the genders achieve equality. For beasts whose face is nowhere to be feared, Belle, who may have looked down upon him, will undoubtedly become his savior. The balance in the secular sense of the relationship between the sexes is balanced here. For adult audiences, the same "prince and princess" fairy tale can be applied to a different world, and can guide the interpretation of modern life: love and marriage are doped with factors of reality, wealth, health, beauty, etc. They are the weights that people use to measure the objects they associate with, and they are both happy (for example, Belle and the prince are all keen to read) and the double-win combination of men and women (good men and women) in order to point to an ideal state of marriage and love.

"Beauty and the Beast" further emphasized the importance of reading compared to the original and the animated version. Belle is a girl who loves books. Her obsession with reading makes her not understand for the townspeople. Her pursuit of Gaston also does not respect her love of reading. In the animated version, the Prince's cultural level. While the film emphasizes that the prince also learns to enrich the five vehicles, when the prince took Belle to visit his voluminous library and said that the library could be given to Belle, Belle was full of admiration, appreciation and gratitude to the prince. situation. The attachment of the two people to their studies made their feelings in the coming years a matter of course. Although most American fantasy films are based on ancient stories, they have always been on the right track in terms of values. In recent fantasy movies, the power of women has been constantly demonstrated, and the independence of women has been highlighted as an example of how fantasy movies appeal to the zeitgeist. The film criticized Gaston and others for their contempt for women, and encouraged women to elevate themselves through reading as well as Belle. This kind of design for the connotation of the film is precisely the radiant rationality of the American fantasy film.

## Audio-Visual Carnival

Fantasy movies can be seen as a carnival square built on the cornerstone of rationality. Lack of rational support for the movie will be difficult for the audience to accept, so the film must meet the majority of the audience's cognitive model and inherent moral values, and lack of carnival shell, fantasy movie lost its fantasy movie Type sheet necessary conditions. In fantasy movies, although the technical conditions in different eras are different, it is the common goal pursued by the film people to realize the bizarre effects that are as bizarre as possible. The audience's consumption of movies is largely the consumption of the passion and dreams that the film can create. As mentioned earlier, fantasy movies can often be traced back to ancient fantasy stories. In order to enhance the height and concentration of audio-visual carnival, contemporary films sometimes even change and adjust the stories people already know, with more magic, Strange scenes bring sensational stimulation to the audience. In the creation of wonders, the film usually has a digital technology with the green screen production methods, such as Stephen Van Meer's "Dragon Knight" (2006), the incubator, growth of Xiaolong Safira, side by side with Iraggon and other scenes And real-life shooting, such as convents and exorcisms in Dominique Senna's The Witch Season (2011). The audiovisual effects of the vast majority of fantasy films are based on the combination of the two, but the proportions are slightly different.

"Beauty and the Beast" has adopted a large number of real-life shootings. For this reason, he has not hesitated to build a bustling castle interior, such as heavy ceilings, mysterious huge oil paintings, and gothic scenes all over the place, all of which are heavily invested by the cast. . In "Beauty and the Beast", there is a gentleman's candlestick Mr. Lumia, a gentle and loving teapot wife Beatrice and her lovely and simple son teapot Archie, Laosung's clock Ge Shihua is an important figure, and these The "things" that have been enchanted will say that they will move. With human emotions and memories, they are part of the castle full of fantasy, and they are also the promoters of the plot. They were originally stewards and servants in the castle. At the same time that the prince became a beast, they also lost their personalities and turned into wardrobes, brooms and other objects. They did not want to recover their true bodies for a moment. So after Belle appeared, they realized that this girl would be their last hope before the rose petals were completely dropped, so they actively married Belle and the prince. These scenes must be completed through digital technology. Under the circumstance of digital technology, the audience has become an "illusionistic plaything" and deeply feel that these "materials" are actually the setting of "humans". When the tableware volunteers to entertain Belle, they wear her. When napkins were handed in and puddings were handed in, when the furniture fell to the ground and the living people stood up, the spectators succumbed to the movie's wonders.

Danish scholar Wolfe Renson once predicted that human society will enter a "dream society." With the unremitting exploration of human beings in science, science and reason continue to cause various perplexities for human beings. Humans have begun to seek another mental cognitive model in entertainment, that is, advocating fantasy and keen on the cognitive mode of magic witchcraft. In this context, fantasy movies represented by American fantasy films are very popular. This type of movie can bring novelty to the audience, even a supernatural experience. "Beauty and the Beast" is a fairly typical American fantasy film. Based on the cultural origin and original attributes, it is based on Western fantasy literature. The audience is familiar with the scenes, scenes, and images. In terms of the content and form of the movie, the film appropriately and rationally expresses the concept of universal value and at the same time satisfies the psychology of adult and underage audiences. In terms of form, the film comprehensively uses a variety of technical means. Give the audience an audio-visual feast and let the audience feel excited and even ecstatic when they come into contact with the "second world". It is not difficult to find out by sorting out the rest of American fantasy films. The above characteristics are common in these movies. Although we can't argue that "Beauty and the Beast" is the most successful American fantasy film in the past two years, it is positioned as a law-abiding, representative American fantasy film, but it is just right.

## References

- [1] Chen Fangqing. Discussion on the Cultural Origin, Type Characteristics and Value Significance of "Fantasy Film" [D]. Central China Normal University, 2010.
- [2] Ding Jie. Analysis of the charm of Western fantasy movies [J]. Film Literature, 2009, (24): 31-32.
- [3] Chen Qijia. Fantastic Movie: Mirror of Our Times [J]. Literary Studies, 2007, (01): 19-25.
- [4] Li Jun. "Beauty and the Beast": Exploring a Traditional Fairy Tale and Its Modern Echo [D]. Tianjin University of Technology, 2006.
- [5] Yu D, Peng L. When does Inferring Reputation Probability Countervail Temptation in Cooperative Behaviors for the Prisoners' Dilemma Game? [J]. Chaos, Solitons & Fractals, 2015, 78: 238-244.