

Discussion on Domestic War Films in the Post-Epidemic Era from the Perspective of Film Industry Aesthetics

Yanchun Wang, Gang Wang

School of Art, Anhui University of Finance and Economics, Bengbu 233031, Anhui, China

Abstract: With the development of Chinese film industrialization in recent years, the development of domestic historical war films has taken on new trends and situations. On the one hand, these films are well produced and have exquisite special effects, reflecting the extremely high industrial level and even setting new box office records; on the other hand, setting cultural confidence, tapping the treasures of traditional and local culture, making domestic war films have more Chinese spirit and temperament and better telling the Chinese story.

Keywords: Film industrial aesthetics; Post-epidemic era; Chinese war films.

1. Introduction

The building of theory of film industry aesthetics is based on the dual attributes of industry and art films have, which makes the two reach a dynamic balance. It balances the relationship between artistry and commercial nature, system and author of films to the most extent, and pursues the unity of aesthetic benefits and economic benefits of films. Among the film types, films that take historical wars as their expressive contents and show war scenes and human reflections constitute a large part of the films released in recent years. From the perspective of film industry aesthetics, domestic historical war films should be rooted in Chinese soil while combining both industrial and aesthetic aspects, and strive to do popular artworks.

2. The Road to Industrialization of Domestic War Films in the Post-Epidemic Era

(1) Perfecting the Industrial Features and Enhance the Technological Aesthetics

Film is a product combining technology and art, and the technological elements contained in film are determined by the features of film as an industry. In recent years, driven by policy support and technological upgrade, the industrialization of Chinese films has taken on an accelerated trend in advancement, layout and perfection, etc., especially the significant improvement of hardware facilities and technical conditions, and works that can compete with Hollywood are constantly appearing.

Technological aesthetics is tied to industrial aesthetics, industrial aesthetics is a branch of aesthetics from aesthetic origin. On the basis of industrial aesthetics, film industrial aesthetics is a construction combining film, a specific new art category. This rational beauty is reflected most obvious in films that are most closely related to industrial development, technological development, and mass cultural communication. Focusing on film industrial aesthetics from the perspective of technological aesthetics help our understanding of the current situation and future trends in the development of Chinese war films, also provides us with references for deeply understand the inner logic of film industrial aesthetics, the technological aesthetic orientation of

Chinese films, and the contemporary mainstream art from the perspective of aesthetics and technological aesthetics.

(2) Driving the Box Office and Reuniting Popularity.

In 2020, the film industry was hard hit by the impact of the COVID-19. In the post-epidemic era, domestic war films performed ahead, the box office of "The Battle at Lake Changjin" is 5.775 billion, the box office of "The Battle at Lake Changjin II" is 4.067 billion, the box office of "The Eight Hundred" is 3.111 billion, the box office of "The Sacrifice" is 1.127 billion. It is the successive bailout of these domestic war films that boosted the market confidence and raised the people's enthusiasm to watch films. Among them, "The Battle at Lake Changjin" breaks the box office record in Chinese film history held by "Wolf Warrior 2", and also win the Golden Rooster Award, Hundred Flowers Award and many other honors, and it may be said that rich and famous.

Why are domestic war films popular with audiences in the post-epidemic era? First, compared to other types of films, domestic war films have a relatively free viewing experience. For domestic war films in recent years, it is easy to find that these films have a relatively free viewing experience, each film consists of a complete story, and the audience can obtain complete viewing information in a short space of time. Secondly, in recent years, domestic war films have paid full attention to genre creation, integrates elements of suspense, romance, action and thriller in one film, which have greatly enhanced the delight to watch of the film.

(3) Content Is King, and Suit Both Refined and Popular Tastes

In the post-epidemic era, Chinese films are facing huge changes in aesthetic style, artistry and ideology, if domestic war films want to attract more viewers, they should find their roots in the changes of mass culture subjects, namely film viewers. What film industry aesthetics advocates is also a "beauty of the common man", which belongs to the aesthetic culture of popular culture. In the vernacular, what determines the industry and aesthetics of Chinese cinema today is the viewing demand of the wide audience.

In the construction of the aesthetic theory of film industry, domestic war films should pay attention to and respect the public as the audience, including various groups as the dominant audience group, respect the audience, the market, and the box office, achieve "audience as king", and accept the viewing preferences of different levels of audience. Working

to create a neutral, universal, elegant "beauty of the common man" appeal to all. For example, in "The Battle at Lake Changjin" and "The Battle at Lake Changjin II", the blood feeling between Wu Wanli and Wu Qianli and the "Father Lei" image of "Lei Suisheng of the 7th Company", evolve his relationship with the soldiers of the 7th Company into an emotion with a father-son kinship. In such a narrative, the 7th Company forms a whole with blood color where old brother died death and young brother succeed, and father died and son succeed, thus can give the rein to an extraordinary fighting power and cohesive force in the battle. Such a character plot form can be glimpsed in some previous war films, which has the intention to cater to public emotion.

3. The Gap of Domestic War Films in the Post-Epidemic Era

Throughout the domestic war films released in recent years, a considerable part of them have achieved lucrative box office results, reflecting the extremely high industrial standards. However, it is undeniable that there are still some problems in the creation of war films.

(1) Step off the Deep End and Occasional Works

First of all, due to the impact of the epidemic, some domestic war films illustrated the concept and created to complete the task. Some creative teams pay attention to the topic one-sided, in order to complete the "tribute" task issued by government departments, give script in a very short space of time, or even the script is not completed while writing and shooting, in this case, it is very difficult to create excellent works.

Secondly, some domestic war films are crudely made and lack craftsmanship. For example, the "The Sacrifice" has a confusing rhythm, dilatory plot, the repeated use of same shot and other problems in the multi-view narrative, finally, the film failed to achieve the expected commercial value.

This proves that not as long as there is industrialization, domestic historical war films can sleep without any anxiety. Industrialization is a necessary but not the only condition to ensure the quality of the film, creating the best audio-visual effect through technical means while ignoring other factors such as script, art and audience expectation, and not making the film according to the principles of film industry aesthetics, often results in the opposite.

(2) Excessive Commercialism and Insufficient Reflection.

In the post-epidemic era, to meet the new era of Chinese cinema, the development of domestic war films needs a mature and perfect industrial system to carry out strong support, and the Chinese film industry needs to be renewed and upgraded. Respecting the industrial attributes and technological aesthetics of films, the technological indexes and industrial level should give audiovisual enjoyment meeting the aesthetic requirements and the requirements of film industrialization to the audience. Some domestic war films only stay in the description of war scenes, and the reflection behind the war is as few as the morning star. Taking "The Battle at Lake Changjin" as an example, although it is a nationalist film, the director's creation of character relationships is as commercial as possible, and the director adds a lot of Jianghu meaning to the disciplined volunteer army.

As a unique art form, film is different from the production of material goods, and its industrialization process is naturally different from the production way of material goods, we must

also pay attention to the height of its art while pursuing the box office, the cost performance of input and output.

(3) Single Genre and Aesthetic Fatigue.

The word "genre" comes from the French word "style," "kind," "form," and in the field of film, throughout domestic war films in the current film field, they have the disadvantages of single genre and sticking to the routines. In recent years, war films such as "Shanghai Fortress", "The Sacrifice" and "Railway Heroes" have shown great progress in visual effects and technological aesthetics, but the films themselves are still rigidly adhere to the traditional war and battle scenes, there is no new ideas.

Most scriptwriters are still interested in grand narratives, so that the genre of domestic war films is limited to the creation of large scenes. For example, the plot of "The Sacrifice" is built up by a large number of shots of war. In the long run, this will certainly cause aesthetic fatigue of the audience. Only constantly broaden the type of film, not meet the current subjects and system, explore the film subject from different angles, domestic war films can go further.

From the perspective of film industry aesthetics, the imbalance between commercial nature and author also hinders the development of domestic historical war films at present. Looking at domestic war films from the perspective of film industry aesthetics, the beauty of the films is not only the beauty beyond national and regional, the beauty that blends East and West, but also the beauty that is nationalized with Chinese characteristics. In the post-epidemic era, domestic war films should follow the principles and norms of "film industry aesthetics" while enhancing industrialization degree and raising the quality level, improve the film to extend the film genre, set cultural confidence, tap the treasures of traditional culture and local culture, make domestic war films have more Chinese spirit and temperament, and better tell Chinese story.

4. The Development Paths of Domestic War Films in the Post-Epidemic Era

(1) Strengthening the Top-Level Design of the Film

"The so-called top-level design is to interconnect all levels and elements of the project, trace the roots, assume the whole situation, and seek solutions to problems at the highest level." [1] With the introduction of the aesthetic theory of film industry, terms such as "heavy industrial film" have become hot words in the film industry. The domestic historical war films represented by "The Battle at Lake Changjin" and "The Battle at Lake Changjin II" show their magnificent scenes, diverse levels, expressive and high-intensity audiovisual effects, which make the films reach the ultimate in visual appearance.

The ultimate goal of the film industry idea is to build a mature film industry system, not only by investing enormous amounts to do special effects, more importantly, standardization and normalization of the film production process. Relying on professional and fine division of labor, a factory production line is formed. This forms the coordination beauty of the various factors of production, and the film requires the coordination of the various production links. In addition, the aesthetics of film industry recognizes that both the ontology and function of film are wide-ranging, it not only need to ensure the industrial quality of film, but also have the features of art, commodity and culture, etc., creates a complex of art, industry and industry. The features of industrial

production with the technological aesthetics are integrated to create popular film works admired by scholars and laymen alike.

(2) Diverse Genres and Full of Interest

Domestic war films with genre features are straightforward and powerful in their choice of subject, and the setting of the subject is relatively clear. The Chinese war films is born in a special historical and realistic environment and serves the needs of the times, writing the ideological voice of different periods, the refined treatment of the subject make them clearly communicate the story connotation while conveying national emotions. For example, "The Battle at Lake Changjin", "The Battle at Lake Changjin II", and "Sniper" all visually express the common beliefs of all humanity and core socialist values, but the genres of these films are diverse and do not adhere to the framework of genre film theory. "The Eight Hundred", "The Sacrifice" and "The Battle at Lake Changjin" series of films do war scenes best, "The Battle at Lake Changjin II" find new way, the film does not depict the big scenes of war, but focuses its narrative on the game between the enemy and us. The two sides fought back and forth, struggled in wisdom and courage. The film brings the audience an audio-visual feast that is no less than a big war scene.

It is worth mentioning that "Beyond the Skies" released in 2021- a rare "college-style" war film - is full of poetry. "The whole film basically use black-and-white natural lighting, low-purity colors, natural light and characteristic shooting ways forms the film's special audiovisual aesthetic." [2] "Beyond the Skies" won three awards: best film, best actor and best photography of the 11th Beijing International Film Festival, which is well earned. As one of the works of literature and art with wide coverage, many audiences and great influence, the film can not only let the audience obtain positive atmosphere, but also be presented on the screen as a mirror of the times. We look forward to more responsible, more thoughtful, more artistic and more diverse types of war films emerging on the screen in the future.

(3) Strengthening Reflection and Cultural Self-Awareness

The domestic war films should also follow the principles and norms of "film industry aesthetics" while improving the industrialization degree, set cultural confidence, tap the treasures of local culture, and promote cultural self-awareness. [3]The issue of "nationalization" of Chinese films has always been an important proposition in the creation of Chinese films. Chinese culture and art and Chinese aesthetics spirit related to "nationalization" are also extremely important topics in the

field of culture and art nowadays.

In the context of the industrialization of Chinese films, the aesthetic theory of film industry is locally grown in China, and it is not separate from Chinese tradition, nor is it self-enclosed and cocooned, but open and inclusive. The local position and traditional culture in Chinese films are determined by the current trend of globalization and cultural fusion all along. Domestic historical war films should draw nutrients from national traditions and integrate the inner spirit of Chinese aesthetics into the idea of film creation, so that Chinese films can stand in the world with distinctive Chinese characteristics, style and manner. Vigorously developing historical war films with Chinese characteristics and traditional Chinese cultural origins. Improving the advantages, Chinese films in the new era need to tell Chinese stories in an international environment. The visualization language is used to spread Chinese culture and shape the image of Chinese national characteristics.

Looking at the domestic historical war films in recent years from the perspective of film industry aesthetics, both the industrial quality and aesthetic level have reached a new level, the domestic historical war films have achieved balance of artistry and technological nature, while also carrying the beauty of the unique Chinese style. This kind of nationalized aesthetics with Chinese flavor is the direction that domestic historical war films will have to catch up in the future. How to construct the cultural image of Chinese national style in films is undoubtedly a major proposition for the further development of historical war films, the expansion of Chinese film culture, and for the dissemination of national image.

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