

MAN IN THE WORLD OF ART



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AESTHETICS OF NEW AGE CHINESE CINEMATOGRAPHY

China, on the crux between tradition and modernization, has entered a new age of discovery and change where diverse historical and contemporary ideas tend to richness in perspective. The movement for the liberation of the arts and culture, in fact, demanded that it break free from the shackles of the leftist ideology, but also in its form, as it reflects modesty and reform of life based on the principles of tradition. The history of Chinese cinematography first started in 1905. It was the year when the opera The Battle of Dingjunshan, staged successfully at the Beijing Opera, was recorded for the very first time.

The centre of Chinese film, at the time, was Shanghai, where the first movie theatre was built in 1908. During the 1920s the first movie production companies, based exclusively on the native capital, were founded in Shanghai. One of them was Mingxing Film Company founded by Zheng Zhengqiu and Zhang Shichuan. Its most prominent hits were Zhang Xinsheng (1922) and Orphan Rescues Grandfather (1923), both made by Zhang Shichuan. The films produced at that time were mostly melodramas, family dramas and screen versions of Chinese legends.

The situation in the whole country and, therefore, also in the Chinese cinematography changed in 1927 when Kuomintang came to power in the country. The main subject, of the films, became the class warfare and the awakening of the Chinese national spirit against the foreign menace. Moreover, it was also the time when sound first appeared in the cinema, which complicated film production and decentralised the film business. The Cantonese speaking directors moved to Hong Kong which has been a mainstay for the commercial cinema, independent from the government's dictate ever since. The directors creating in Mandarin, the official language stayed within the circle of the official authorities and their directives. The national socialistic movement brought such movies as Spring Silkworms/Chun can (1933) and To the Northwest/Dao xi bei qu (1934) by Bugao Cheng or Goddess/Shen nu (1934) by Wu Yonggang.

This study is based on an analysis of historical documents and basic aesthetic science material. The impact of the science of aesthetics on filmmaking has been studied, and the specifics of each have been studied hermeneutically.

Keywords: Chinese cinematography aesthetics, movement, cinematic art, entertainment, feature film, documentary, commercial movie, Cultural Revolution, Cantonese speaking, Mandarin

Introduction

In 1978, the call for “practical action is the only way to test the truth” freed people from the shackles of the mind. In 1979, special feature interviews, such as “Xi Drama Reform” and the “Change in cinematic language” explored the relationship between film, Xi drama and literature. A new era of Chinese cinema has begun with the great trend of change and the development of art theory. The manifestation of “new” is, first of all, the recognition of the cognitive experiences of artists in shifting from mere illusions to films based on their collective experiences. That is why the theory of cinema has been proven. Second, there are films and comedies on the subject that reflect rural life. Third, the film reformed the language and aesthetics. From 1981 to 1983, there was a revival of realism and the birth of poetry inspired film. During this time, under the influence of the West, the form and content of the film became even more advanced. Fourth: the protagonist has become a living reality. He immediately ceased to be the “Great Man” of the “Cultural Revolution” but rather a great man, an intellectual, a commoner of the city, a peasant, as well as a man or a woman. It has become multi-faceted, unique, and realistic [1].

Western classical film theory in Chinese cinema

Since 1979, Western auteurs and their work have attracted the attention of Chinese filmmaker's. Accordingly, from the 1960s onwards, even the latest works of Western cinema theory have been introduced and studied in the context of cinematic aesthetics.

Researchers have focused on the aesthetics of André Bazin and Siegfried Krakauer, and Chinese filmmakers have conducted theoretical research into the development of Chinese cinema. They also expressed their views on making Chinese films more in the characteristic of Xi drama, or modernizing the language of cinema, and criticizing the good and the bad.

The aesthetics of political cinema

Films of the new Middle Kingdom are a tool of representation of the party and the state. Thus, it serves as the will to discover of ideas of cognition, the interpretation of attitudes, and the desire for something. Filmmakers introduce history through film or recreate history on their screens. The audience also receives the fictional story in the film through allegory.

Researchers have summarized the features of the film of the time in the socialist state [2].

- Transparent content and ideas.
- Intended to ideas of virtue through the example of the righteousness person.
- Reflects the truth of history and the truth of life.
- Vulgar content does not attract viewers. Filmmakers try to keep their work modest.

Hence, based on the characteristics of cinema in a socialist state, a new aesthetic view of the film was formed in the new Middle Kingdom. It pursues socialist realism, praises aspiring life and a bright future, and seeks to interest and please the audience. On the one hand, for the audience to see themselves in the art; on the other hand, it aims to stimulate the resolve of life.

Aesthetic of ideological films

In China, cinema is not only a form of entertainment but also the manifestation of political thought. Chinese cinema of the time focused on ideological content. However, historical films have failed to make the transition to writing about people as opposed to depict history. In many a story, history dominates the person, politics outshines the person, and teachings overrule aesthetics. For instance,

the script of 1991 film “Decisive War” has not progressed much in comparison to the 2006 film “My Long Journey”.

The film “The Good Deeds of Man” has a new narrative form. For one, the image of an ordinary hero has emerged. In the midst of a humble life, the common man began to create shape of his worldview from ordinary events with an ideological character that was not ordinary. Furthermore, protagonist was made shaped as an ordinary person. The modest protagonist discovers the extraordinary in an ordinary setting. For example, The “Days of Lei Feng (1996)” marked the good events of a good man. The main character, Qiao Ansan, met Lei Feng and then he learned from Lei Feng for a lifetime, proving the “true existence” of the “hero”.

Trends in aesthetic pursuits

When contemplating the aesthetic focuses of filmmakers, one may find the thematic and cinematic core of the film.

In terms of themes, we think in terms of established humanism. On the side of art form, however, two things are sought. One is to look for movies and make movies a specialized art that sets them apart from other types of art. Two, to recreate the documentary features of the film. One of the films that fully illustrates this situation is “Milk” (1981). The other was “The Sun Man” (1981), which was closed at the time and is now forgotten.

The aesthetic pleasure of the film and the cultural relationship of the modern audience

Although movies are categorized as feature films, documentaries, art, and commercial among others, their ultimate goal is to arouse interest in people, to birth emotions, and to focus people's attention.

But one must feel that most of the recent movies have all the characteristics of a feature film or a commercial movie. In other words, it is clear that the beauty of the film is that it reveals ideas, philosophies, and personalities, while serving a function of entertainment. The entertainment and commercial nature of the film is intertwined. Giving people a sense of aesthetic pleasure from movies is now gaining ground. This accelerated the development of the filmmaking profession and even promoted the use of new professions in filmmaking. The beauty of cinema and modern culture are directly related to the psychological transformation of what beauty means for a younger generation. It naturally shows the relationship between cinematic art, film aesthetics, interest in films, and cinematic culture.

It can be said that the development of modern cinema is directly related to the Cultural Revolution. Today's open and prosperous China has political,

economic and cultural ties with many countries in the East and the West. Modern Chinese culture has undergone great changes since its opening. As a result, the culture of cinema has become inseparable from that of the West. If we want to blend in with Western culture, we can't just imitate Western culture and pursue a superficial form of cinema. But rather, one must strive to make a real work of art incorporating the uniqueness of one's own culture.

The historical films show respect to the Chinese nation and their unwavering courage. Filmmaking is also a reflection of the human mind, so many films about village life not only show the courage of a new life that exists in modern reality, but also preserve the atmosphere of modern Chinese culture. Because Chinese films are ultimately for Chinese audiences, they must be films that reflect the realities of the modern Chinese people and the issues that have come to their attention. Thus, how can the issues of basic artistic approaches as well as the cultural relations between film and art be appropriately and sufficiently addressed? First of all, the basic approach to art is not just a matter of trying to get it. In any country, there is a core trend. In the United States, however, it incorporates the term "Western Free Country" into its film culture and promotes a basic approach that reflects American culture. Chinese cinema also has a number of "basic approaches" to government policy. We generally break it down into a few sections.

First, a great historical film. For example, "The Case of Shi An Evolution" (1981) and "Drug War" (1997) remind people of their past but inspire them to love their country.

The other is a movie about great people or heroes. For example, films such as "Mao Zedong" and "Captain of the Middle Kingdom" portrayed great leaders and heroes in a humble way. The internal structure of the film is followed from beginning to end with a message of humanism, which aims to convey the essence of being a real person through filmmaking.

Third, the film depicts the inner turmoil of society and its corruption. For example, films such as "The Big Case" (2015) explore the relationship between all people, as well as the ugliness of a society, by linking it to the main categories of beauty. But such movies are few.

The basic attitudes and the tastes of the audience are not really contradictory. On the contrary, the best movies with some basic approaches are very popular with the audience. For example, the stories of movies such as "Captain of the Middle Kingdom" (2019), "I am with my motherland" (2019), and "Mr. Orgil" (2019) are based on real life. The hero moved the human heart, worked diligently for the common good, and discovered the great courage to be unrepentant even when he died. The main goal of the artists was to inspire kindness and love for one another and to increase the power of unity. This is probably the reason why these films were released in many languages at the same time on the occasion of the 70th anniversary of the founding of the People's Republic of China.

Works of art do not reflect any ideas without initiative. In terms of filmmaking, it is important for the most powerful art of our time to be proactive

in mobilizing the audience's aesthetic tastes while satisfying the audience's aesthetic tastes.

The beauty of Chinese cinema

In China, aesthetic development is similar to traditional culture and its effects and disadvantages have accumulated over the long history of the nation. The main thing is to look at it from different angles, to choose the best one, to leave the slag, and to take it immediately. Of course, this is inseparable from the cultural identity of the nation. That is why researchers in China say that aesthetics is the main link between the spiritual life and the world of ideas of the Chinese people.

Internal connection of Aesthetics and Cinematography in China

Film was a foreign product, and after being imported into China, it had to meet the needs of the Chinese people to reflect their culture, life, ideas and interests. In China, aesthetics has a long history and is widely known around the world for its depth and scope. As a part of Chinese culture, Chinese cinema differs from the West in terms of national characteristics and aesthetic tastes. Otherwise, it cannot be described as real Chinese cinema. That's why Chinese filmmakers borrowed their form from the art of cinema and used it for the cultural development of their nation. For example, China's first film, Ding Junshan, portrayed Beijing Xi, the basis of Chinese culture; China's first fairy tale, "Inseparable Husband", tells the story traditional wedding ceremonies in feudal China through the marriage of two strangers.

Just as China is constantly updating its cinematography, China's aesthetics are constantly evolving and changing thematically. Of course, with the development of society, new views on the body of beauty will be explored. We do not think that this cognition or research can ignore such two aspects.

First. In China, the understanding of aesthetics must include concepts such as ancient, classical and traditional aesthetics, as well as contemporary and modern aesthetics. As the history of aesthetics is that of a continuous process of the improvement, transformation and development. The pleasures of beauty are constantly evolving in the midst of change.

Second. In addition to inheriting the best of ancient classical aesthetics, criticizing outdated forms of routine, lifestyles, knowledge structures, and passive attitudes can also be another possible way to promote aesthetic development in China.

The most distinctive feature of the aesthetic concept in China is the Qing dynasty's "complementary teachings of the Daoists" and the aesthetic pleasures

of the Sui Dynasty, the Tang Dynasty, the Daoists, and the Buddha. This is not uncommon in Chinese weapons science films, such as the Shao Lin Temple and Hu Yuanjia Fighting Films, and even in the series. There are It makes the audience feel the love of the nation, and in the depths of people's minds, "Who am I?" naturally coincides with the search for the root. What do people want to see: old-fashioned costumes, sad emperors, generals, heroes, beautiful women, Bodhisattvas, street thugs, scribes, prostitutes, and eunuchs? Not really, but a summary of the historical ground of these films and some traces of traditional culture that confuse the truth with the truth about the history of the nation and the idea of loving one's own nation.

In order to expand the scope of Chinese film and culture, to emphasize the uniqueness of the nation, and to keep the pace with Western movie, it is necessary to rely on aesthetic research. Contemporary Chinese film strives to be recognized around the world as a feature of Chinese culture in combination with tradition and innovation in their content, form, approach. In particular, last decade, Chinese cinema has been able to intentionally use aesthetics in its creative art concepts. Although in China, aesthetics has been evolved into independent study, it still needs to change its concept with fresh new ideas and methods. Though, the aesthetics of Chinese cinema are incompatible with some of substitutes, copies and imitations of modern era, it needs to be changed into new type of movie making concept. If China can gain a deep understanding of aesthetics, imagination, concepts, ideas, there is much works to be done in terms of coordination of budget, filming, editing, sounding, music and lighting. This is a very important practical issue for modern Chinese cinema. Film-making with the advanced technology that has accompanied with the development of society has become more and more common, and this style of film making is now a huge attack on traditional aesthetics. Abstract spaces and spectacular phenomena are moving further and further away from practice. But in our opinion, it is highly effective for the expansion of Chinese idea and concepts. However, there is a new agenda on how to use computers, animation, computational professions, and how to combine abstraction and reality in a film, how to make a complete work, and how to actively influence the human mind and please others.

The impact of aesthetics on film making in China is real, we should know that a hundred-year-old cinema and art is in comparable with any other. Although we tried to write about the aesthetic quality of Chinese cinema in this book, we maintain that it intended not be written for the sake of forcible "Sinicization" or mandatory focus on certain themes. Contemporary lifestyles, the rhythm of people's lives, and their mentality make it difficult to generate certain ideas. However, the national character that is unique in Chinese history is still inherited. we believe that the real meaning lies between in how innovation, the rapid development of technology, and modern aesthetic research can be integrated. This is the problem that modern filmmakers face in China.

Conclusion

The science of aesthetics is analyzed in relation to modern Chinese cinema as follows. These include: internal connection of Aesthetics and Cinematography in China, the beauty of Chinese cinema, the aesthetic pleasure of the film and the cultural relationship of the modern audience, trends in aesthetic pursuits, aesthetic of ideological films, western classical film theory in Chinese cinema.

All of these parts have been shown to be inextricably linked to the science of aesthetics, and research has shown that everything, such as movie characters, imagery, and expression, is based on the science of aesthetics.

In terms of understanding the emerging Chinese popular cultural landscape at this time, there are two salient points to note. First, China's developing cinematography culture was extremely limited in geographical and demographic scope. It was heavily concentrated in the more cosmopolitan urban centers of Beijing and the treaty ports. Second, although a Chinese film industry was starting to find its feet, by far the majority of films viewed in China were foreign. In 1929, compared to approximately 50 Chinese films made, there were 450 foreign films projected in China.

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ЧЕЛОВЕК В МИРЕ ИСКУССТВА

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ЭСТЕТИКА КИТАЙСКОГО КИНЕМАТОГРАФА НОВОГО ВРЕМЕНИ

Китай, находящийся на грани между традицией и модернизацией, вступил в новую эпоху открытий и перемен, в которой разнообразные исторические и современные идеи стремятся к разнообразию перспектив. Движение за освобождение искусства и культуры, по сути, требовало освобождения от оков левой идеологии, но также и изменений в форме, поскольку оно отражает скромность и преобразование жизни, основанные на принципах традиции. История китайского кинематографа началась в 1905 г. В этом году был снят первый фильм по опере «Битва при Динцзюньшане», успешно поставленной в Пекине.

Центром китайского кинематографа в то время был Шанхай, где в 1908 г. был построен первый кинотеатр. В 1920-е гг. в Шанхае были основаны первые кинокомпании, базирующиеся исключительно в столице. Одной из них была кинокомпания Минсин, основателями которой стали Чжэн Чжэнцю и Чжан Шичуань. Её самыми известными хитами были «Любовь рабочего» (1922) и «Как сирота спас дедушку» (1923), оба снятые Чжан Шичуанем. Фильмы, снятые в то время, были в основном мелодрамами, семейными драмами и экранизациями китайских легенд.

Ситуация во всей стране, а следовательно, и в китайском кинематографе изменилась в 1927 г., когда к власти в стране пришел Гоминьдан. Главной темой фильмов стала классовая борьба и пробуждение китайского национального духа перед

лицом иностранной угрозы. Кроме того, это было время, когда впервые в кино появился звук, что усложнило производство фильмов и децентрализовало кино-бизнес. Режиссёры, говорящие на кантонском диалекте, переехали в Гонконг, который с тех пор стал оплотом коммерческого кинематографа, независимого от диктата правительства. Режиссёры, работающие на мандаринском, официальном языке, оставались в кругу официальных властей и их директив. Национал-социалистическое движение принесло такие фильмы, как «Весенние шелкопряды» (Chun san, 1933) и «На северо-запад» (Dao xi bei qu, 1934) Бугао Чэна или «Богиня» (Shen nu, 1934) У Юнгана.

Это исследование основано на анализе исторических документов и основных материалов по эстетике. Было изучено влияние эстетики на кинопроизводство, и специфика каждого из них была осмыслена герменевтически.

Ключевые слова: эстетика китайского кинематографа, движение, кинематографическое искусство, развлечение, художественный фильм, документальный фильм, коммерческий фильм, культурная революция, кантонский диалект, мандаринский язык

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