

Film Aesthetics and Humanistic Values Presented by the Narrative Structure of *Beautiful Life*

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Abstract: *Beautiful Life* is a classic World War II work in the history of world cinema. The work not only shows the bravery and optimism of the main character's father in the face of destiny, but also its narrative structure presents the aesthetics and humanistic value of the movie, which is worthy of deep thinking and learning for future generations. The narrative structure of the movie's camera language does not use complex techniques, and is presented in the most down-to-earth way possible. This classic movie tells us to be optimistic in an unflinching way, and at the same time, the aesthetic characteristics presented are quite philosophical, which is an important way for us to understand the development of Italian cinema. This study starts from the perspective of the characteristics of the narrative structure, narrative mode and narrative rhythm of *Life is Beautiful*. The study interprets the aesthetics of the film and further explores the humanistic values carried by the film.

Keywords: *Beautiful Life*; narrative structure; movie aesthetics; humanistic value

1. Introduction

When disaster strikes and people cannot fight against it through their own strength, what kind of mentality should they use to face it? This has always been a controversial topic in the survival and development of mankind, and in the movie *Life is Beautiful*, the father of the main character gives a clear answer. Facing the fate of the crippled air, the protagonist does not tell his son the truth, but instead helps his son to avoid a disaster through the name of a game. The entire work. Combining the tragic fate faced by the country with the warmth between families, the greatness of being a father is further highlighted through the display of mixed emotions of sadness and joy, while the spirit of the protagonist's father also provides a good example to the world. Story in the film shooting should not only pay attention to the rational organization of the story, at the same time in the film media mechanism selection should pay more attention to the film ontology and the cultural spirit contained therein, Stanley Cavell as a representative of the film ontology of its own advocate of the daily language philosophers, but also led the United States of America's original film theory, in the development of the consistency of the theme of the ontological theory and the Golden Age of Hollywood films. In the development of ontology and the consistency of Golden Age Hollywood film themes, he further sought the unity of theory and practice, thus giving full discussion through realism, social ethics and other ideas. Stanley Cavell in the world of seeing this book puts forward the key point of film ontology does not lie in the automatic projection of such a concept, on the contrary, the need to sort out the natural relationship between people and the film, so in Stanley Cavell's concepts and theoretical thinking in the medium can be used as a unique point of analysis of the film, Cavell from the perspective of the personal to carry out the problem of understanding and thinking, no matter what kind of doubts about the film, when No matter what doubts we may have about movies, when we see a movie, we are always in a relaxed and casual mood, and it is this mechanism of daily viewing that allows us to understand more intuitively the serious topics related to moral life. Therefore, during the development of the philosophy of everyday language, Cavell suggests that there exists a great deal of simulation of behavior that does not really happen in everyday language^[1]. An example of this is the common phrase I could have done something without doing it. Cavell points out that all everyday language simulations of actions not performed are a preparation for a sense of morality, which does not emphasize formal competence, but rather points to responsibility and a serious situation of morality. Thus the language of cinema, in its technical transformation and development of aesthetic experience, actually implies a distrust of the medium, and cinematic ontology is more like the antithesis of image skepticism. Cavell also presents Rousseau's attitudes and views in the aesthetic foundations of film viewing. Cinema as an ontological art is accompanied by the idea that the viewer should be based on an act of engagement between his or her own life world and another. This also aptly demonstrates the

narrative method employed by *Life is Beautiful* in its storytelling process. It unfolds with the viewer as if it were a normal life. This storytelling technique quickly identifies the relationship between the audience and the characters in the movie, so that they can further understand the whole story as it unfolds, and when the narrator finishes explaining the story and the outcome, the audience will come to realize and get a spiritual blow. Therefore, according to the movie art and aesthetic characteristics embodied in the narrative structure of *Life is Beautiful* can be combined. Cavell's ontological theory of cinema is philosophically interpreted to further explore the humanistic values and spiritual pursuits presented in the movie.

2. The narrative structure characteristics of *Life is Beautiful*

2.1 Alternative and absolutely beautiful narrative style

Life is Beautiful but not as good as the movie is full of absurd and human encounters, which is both a situation that exists in real life and also stems from the confrontation between human reason and the world. The absurd scenes in the movie often show the separation of reason and the world^[2]. Once reason and the world are separated, all the scenes are not absurd, but when the two meet, the scenes become absurd. At the beginning of the movie, the father of the protagonist and his friend drive into the crowd in an out-of-control car and are greeted as princes, but when the real prince arrives, the crowd does not react. This narrative is just the tip of the iceberg, as the entire film is told in a linear narrative strategy, with the story progressing in a chronological order. Add black humor and other dramatic factors and romantic fairy tale colors, making the overall narrative effect more contemporary influence and emotional impact, which love and affection as an eternal theme in this film also slowly flow, to the small people around the situation. Based on the fate of the relationship between the characters and the social environment in the context of the war, as a metaphor for the war to bring people in the life of the deep reflection, so in the characterization, plotting, scene changes have more detailed adjustment, enhance the effect of comedy, but also in the comedy behind the intensification of the tragic features of the introspection. The father of the main character, as one of the minor characters in the background of the big time, in order to emphasize the great feelings of the father of the main character, in the opening scene will show the charm of the father of the main character in a more absurd way, which is the important premise of the father of the main character in the subsequent development of the pressure of life and the war to show an independent and optimistic personality. Structurally, the movie is divided into two parts. Although the overall story seems simple, it is not so easy to say, the whole story is like a fable, there are joys and wonders, but the whole is really sad. The first part takes the love story of the main character's father and mother as the main narrative line, showing the unique romantic scene in the fairy tale, the two of them hold umbrellas in the rain to tell each other's heart. And the main character's father rode a horse with special significance to take the main character's mother away at the banquet, so the details of the description, the structure is novel and unique, full of flavor, thought-provoking, in the second part of the main character and the father of the main love story between the main character and the father is mainly based on the two in the Joshua Concentration Camp, in order to protect the son's young heart from the effects of the war and harm. Father in the name of the game nearly perfect breach of contract, Shuya compiled a lie full of love, which added a fairy tale color narrative, the overall artistic structure of the film to support the colorful narrative charm. The theme behind the movie is explored in watching the development and construction of the movie.

2.2 Romantic and Warm Narrative Mode

The whole film presents romance and warmth in the process of narrative style, which mainly echoes the theme of affection and love emphasized in the film. First of all, in the first half of the scene depicting the encounter of the main character's parents^[3], adding a lot of young men and women in the face of love longing as well as knowing each other, so in the process of the whole narrative way to play down the big background of the war brought about by the suffering, on the contrary, by focusing on the happiness of the love of the little people to show the love between people. Thus reflecting the overall romance. Secondly, in depicting affection, it is mainly depicted through the daily life of a family of three, in the bookstore Joshua will help his father to look after the store, and at the same time, his father will take Joshua on his bicycle to make purchases, and his mother will cook and accompany him as usual. Such cozy scenes of life are also the main narrative of the movie. Even in the concentration camp the dad still leads his son's life with an optimistic and positive attitude. In the last scene, the young mind of the main character is protected through a game. Although the war is cruel, the main

character miraculously survives through the skillful game session.

2.3 Loose narrative pacing

The narrative rhythm of the whole film is slack, the narrative rhythm of the film will directly affect the overall narrative effect, due to the rhythm of fast and slow or time successively different, presenting the spatial awareness, time consciousness will have different feelings and experiences, in the whole film, the main character in the narrator speed of narration in the narrative rhythm is mainly to be brisk and agile, thus reflecting the character's action of the competent and rapid, in the process of transitions to be clean and sharp way to do a good job of detail portrayal and interpretation. In the process of transitions can be clean and sharp way to do a good job in the details of the portrayal and interpretation, the overall narrative rhythm of relaxation, changes in reasonable, free to relax, just to show the realities of the social life between the characters in the whole film is still using an artistic approach. By weakening the dramatic conflict and strengthening the comedic elements of the plot, the overall narrative rhythm is varied and has sufficient highlights and advantages. The father of the main character pretends to be Mr. Governor to come to the school, and after being recognized by everyone, he flees, which seems to be an absurd and uninhibited behavior, but in fact, it also shows the young people's longing for love, and the magic of such a fairy tale love also shows the encounter between the parents of the main character. At the same time, the main character's such a funny way of cheating should be in conflict with the school at that time, but in the end, it ends with the main character running away, mainly by weakening the conflict between each other and further strengthening the comedy effect and color of the whole play^[4]. In the process of watching the movie, the audience can form a preliminary understanding of the movie through this comedy effect, and after knowing the ending, it can bring people a spiritual impact and full contrast ratio. In the protagonist's life and encounters, it is hard to imagine that this is a life story that happened during the war, in the whole film there is a weakening of the negative impact of the war on the society, on the local people, through the elements of comedy to further strengthen the optimism of the protagonist's father and a positive attitude. In addition, in the process of describing the details of life, many of the movie plot is to show the ordinary and trivial life in the society at that time, as a basis, to show the theme of human affection, love and human nature, the whole play is a tragedy, but still to the main comedy color, from different levels to imply that the color of tragedy, the whole play through the delicate and usual details, can show the humanistic feelings related and meaningful to life. Through the delicate and usual details, the play is able to show the humanistic feelings related to life with deep meaning. The combination of comedy and tragedy, and the fusion of comedy and deep feelings are the expressions of the whole work. It also shows people that in the face of life and pain, only optimism can have a beautiful life. This humanistic sentiment is the highlight of the whole play, and it also shows the director's wisdom and exquisite narrative art style.

3. The movie aesthetics that *Life is Beautiful* reveals

3.1 Unique Visual and Perspective Presentation and Feeling

In the whole work, according to Cavell's film ontology, the director in the filming and narrative rhythm, the choice of narrative mode is based on the unique visual and perspective, showing the character image of the characters in the film, but also as the basis for triggering the audience's empathy. In this work, the delicate and varied narrative structure, relaxed narrative rhythm, showing the daily life of small people in the process of social development through the addition of comedic elements, from the visual and perspective of two aspects of the characters to show the optimism and mentality, which is exactly the art of showing the beauty of the movie, but also for the subsequent tragedy of the whole work to lay the foundation.

3.2 Delicate portrayal of characterization and psychology

In the movie, due to the Nazi policy towards the Jews, the main character Guido and the child are also taken to the concentration camp, Guido, in order to keep his son from feeling afraid, tells him that he is actually playing a game now, as long as Joshua can earn a thousand points, a tank will come to take him home, Joshua is full of expectation. At the end of the movie, the director did let a tank drove to the front of Joshua, carry him to the tank, echoing the plot, which shows that the father Guido's "lies" did not become a lie, it really realized, Joshua's childishness is once again protected, he got his won,

which makes the audience moved.

In Guido to the Nazi officers to do "translation" in the plot, in fact, Guido does not know German, so how dare he go to these "devils" as an interpreter? How dare Guido translate for these "devils"? This makes the audience worry about what he is going to do. But the result is surprising, Guido doesn't understand German, and when the officer is talking, he changes all the officer's words into the "rules of the game" of the lie in order to make Joshua believe the "good lie". This convinces Joshua even more, but at the same time the audience can feel the bravery of the main character Guido under such cruel conditions. As a father, he risked his life, risked being exposed by the Jews below at any time, and raised his hand without hesitation, defending Joshua's naivety with his own actions. This deepens the theme by showing his bravery and resourcefulness more than anything else, as well as the fatherly love of a father who does his best for his own child.

3.3 Innovative Application of Music and Spatial Transformation

The opening music is the core of the movie soundtrack, for example, when Guido pretends to be a Roman official to satirize the "Germanic racial superiority theory" in front of the students, as well as when Guido and Dora's family ride bicycles freely through the streets, the light and elastic rhythm is a true portrayal of Guido's goodness and optimism. The use of sound effects plays an irreplaceable role here. In the episode where Dora sees Guido's father and son being captured, the melancholic music is a reflection of Dora's inner psyche. It also makes the audience worry about the situation of the father and son, and the music perfectly expresses this feeling, enhancing the movie's the music perfectly expresses this feeling and enhances the movie's colorfulness.

4. The Humanistic Values Carried by Beautiful Life

4.1 Social microcosm of suffering and warmth coexisting

The humanistic value carried by this movie is more reflected in the reflection on human nature, especially through the delicate portrayal of love and affection, which further emphasizes the pursuit of human emotions and spiritual shaping in the development of human beings, in which the main character depicts the story between himself and his father from his own perspective, and although there is the influence of the war in the whole environment, everything is happy and beautiful in the main character's inner narration, enough to see that the childhood environment left by his father is warm, but the suffering brought by the war in the general environment is also warm. It is clear that the childhood environment left by the father to the protagonist is warm and cozy, but the suffering brought by the war in the big environment is also indispensable. Through the depiction of his family's daily life and life in the concentration camps, he shows us the epitome of different periods in the development of society. And these movie-style narrative constructions^[5]. It also further integrates the environment with the emotional life of the people. Through this movie, it can be seen that everyone can not avoid suffering in the development of society, but in the limited time, we can try our best to spend warm time with our family in a positive and optimistic state.

4.2 The human warmth of suffering and resistance

The movie "Beautiful Life" depicts the suffering under the war and facing the injustice of fate. People's resistance seems to be futile, but in reality, it can also bring the warmth of life to the family. The protagonist recalls the time he lived with his father in a concentration camp. Although the cruelty of the war made people feel the suffering of life, and although resistance was powerless, his father helped the protagonist with his original methods. He spends his time in the concentration camps in a peaceful and joyful way. The film shows us that resistance is not necessarily an overreaction to the environment, but rather a positive adjustment of one's mindset to protect one's family with love as the core, and also an important moment of human warmth. The core of this movie is concentrated. The inevitable war and destiny of mankind, and the approach of the protagonist's father happens to be the warmth and encouragement scattered on earth.

4.3 The bonding of life and death

Comedy is added to this movie. It seems to be plain and absurd. And full of comedy movie content, in fact, to human beings show the connection between life and death, affection as the most important

conclusion between life and death. This is one of the most emphasized contents in this film. When the main character sees his father for the last time^[6], the German soldiers are holding their guns behind his father, the father is taking a comical stride, twisting his head and squeezing his eyes in the direction of the child, and he is telling the child in his own way that all this is just a game, that we are doing the game, and that we are going to win the grand prize even at the last moment of his life. He is still trying to maintain the innocent world in his child's heart. In the face of life and death, the father has already defined in his mind, but in front of the child, he still infects the child with the spirit of relaxation, joy and optimism, and ensures the child's safety. The movie's footage shows life and death to the fullest extent, and affection as an important theme triggers the audience's deep thoughts.

5. Conclusion

Cavell's film ontology plays a good role in connecting film description and real life, and this work of *Life is Beautiful* also precisely shows the core content of Cavell's film ontology. This work is a witty, absurd and plain narrative, showing the scene changes through music, loosely, combining the ordinary life of human beings in the process of social development and the eternal pursuit of family and love. In the face of life's hardships and the irreversible development of destiny. The father of the main character shows the power of love to the world in a positive and optimistic state, and also passes on the spirit of optimism to everyone who watches the movie, which is precisely the deepest humanistic spirit contained in this movie.

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