

The battle between fairy tales and darkness

—Exploring the source of aesthetic feeling of the film "water form"

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ABSTRACT. *at the same time, it won two important awards, the best film award and the best director award, as well as four awards, including the best original score award and the best art director, and became the black horse at the 90th academy award ceremony. In the 74th Venice Film Festival in 2017, he won the Golden Lion Award for best picture and was highly praised as "the contemporary antidote". What permeates this award is the director's personal thinking on many social phenomena, such as war, race, immigration, homosexuality, etc. in the film, the director adopts a more life-oriented perspective to focus on the individual in the phenomenon group, in a limited plot Strive for all-round performance to complete the audience's cognition of the marginal people. Analyzing the aesthetic elements of this film and exploring its aesthetic source will help us to further understand the black fairy tale world constructed by Gilmore del Toro, the "genius director of the fantasy world".*

KEYWORDS: *Poetic black fairy tales, marginal beauty*

As early as the 74th Venice Film Festival in 2017, the film won the Golden Lion Award for best picture. Just like the evaluation of "contemporary antidote" given by the Organizing Committee in the award speech, what permeates it is the director's individual thinking about war, race, immigration, homosexuality and many other social phenomena. The director adopts a more life-oriented perspective to focus on the individual in the phenomenon group Itself, in the limited plot to strive for all-round performance, in order to complete the audience's cognition of the marginal people.

The most profound experience for the audience is the aesthetic feeling presented by the film: the smoothness of the lens and the softness of the tone. The "love between man and beast" did not cause the psychological discomfort of the audience. The compact plot and the perfect arrangement of the background music make the film with full cultural atmosphere get rid of the fate of low box office. Analyzing the aesthetic elements of this film and exploring its aesthetic source will help us to further understand the black fairy tale world constructed by Gilmore del Toro, the

"genius director of the fantasy world".

1. Poetic plot

Director Gilmore del Toro said that his creative inspiration came from watching a scene of fish and people traveling together in "Black Lake Monster Tan" when he was 6 years old. Obviously, the shape of water and the feelings of animals and people made a romantic picture with deep memory in his eyes. The compassion that began in his childhood made him decide to romanticize the ending and the plot in his own film All the plots that may lead to the disaster of "marginal people" are "smooth", which weakens the tension brought by the close-up of each "hanging" to the audience. At the beginning of the movie, Eliza's black girlfriend is threatened by a white woman named "Yolanda" because she left a place to punch in the card. The original dialogue conflict between her black girlfriend and Yolanda can be the foreshadowing for Eliza to detect and report after she smuggled the mermaid, which will make the plot more exciting. The director obviously pursues a more simple plot. Yolanda's role is limited to the punch in dialogue, and the role is also limited to highlighting the identity of the heroine "marginal person". Eliza once went to visit the mermaid with an egg when she was interrogated. She left an egg when she heard the voice of the interrogator and hurriedly hid. As striland picked up the egg, the scene became tense, and the danger alarm of the female owner's exposure lit up. It was not until general Hoyt appeared that the "alarm" was temporarily lifted, according to the role of striland, He is a cautious and suspicious person. In the plot of the film, he no longer investigates the eggs left in the laboratory, which directly eliminates the suspension effect of "eggs". The mermaid runs out of the house in a panic. This part of the plot is simplified so that it doesn't attract anyone's attention. Avoiding human panic also eliminates the possibility of the mermaid being threatened by life. Although this kind of plot doesn't conform to the reality, it is undoubtedly the most acceptable arrangement for the public. When the man and the beast meet in the movie hall, the director successively passes the medium shot and near shot The scene, close-up and the final panoramic shot show the redemption of human feelings for animals, avoiding complicated plot and scene processing, and strengthening the poetic expression style of the film. In addition, the scene of rescuing the mermaid in the film also has idealized traces, which is the most adventurous behavior of several marginal people in the whole film. However, the director intends to weaken the hostile force, so as to achieve the emotional development between the female Lord Eliza and the male Lord amphibious Mermaid in a calm and natural way.

This kind of plot arrangement not only eliminates the tension and oppression that commercial films often bring to the audience, but also changes the phenomenon that the plots of traditional art films are too single, which makes the audience feel tired or even depressed. It can be said that it perfectly integrates the ups and downs of commercial films and the waves and freshness of art films. In addition, the handling of conflict alleviation has won a great space for the delicate expression of emotion, and the effective information in the picture has been moderately reduced, so the

audience has enough energy to pay attention to the story itself, such as the emotional development between the male and female protagonists. It is the emotional picture that is the outstanding expression of poetic expression.

2. Poetic presentation of audio-visual effect

Before interpreting the aesthetic features of audio-visual aspect of water form, it is necessary to mention five aesthetic features of film as the seventh kind of Art: the comprehensiveness of artistic elements, the verisimilitude of objective environment, the virtuality of realistic scene, the movement of spatiotemporal image, and the stunt of scene action. The film "water form tale" highlights the five aesthetic characteristics of the film, creating a feast of audio-visual, or an emotional feast, so as to bring the audience a sound aesthetic experience.

The beauty of artistic elements.

In terms of the comprehensive use of artistic elements, the ingenious use of music is an important element to increase the aesthetic feeling of the film. When Eliza and his neighbor Giles share the lime school, the music on TV shows the characters' deep desire for love and beauty. In the process of trying to communicate and build trust with the mermaid, Eliza chose to enlighten the mermaid with music. The music played in the record successfully rendered a romantic atmosphere. The picture was simple, full of emotion and poetry. Before the small climax of rescuing the mermaid in the film, with the rapid rotation of the wheels of a brand-new luxury car, a piece of light and rhythmic background music rings. Striland is enjoying the infinite scenery of the "rich class". Dr. hofstetta takes care of the mermaid, while the hostess Eliza begins the preparation of the bold and adventurous rescue work. The villain's final triumphant, the edge figures in front of the reversal in a hurry, the compact and cheerful rhythm of the background music will smoothly connect different scenes, lead to the development of the plot, but also implies that a strong and weak confrontation is imminent. It can be seen that the rhythm of music endows the picture with more emotional factors, thus achieving the poetic quality of the picture.

The beauty of environmental fiction.

The background of the film is 1962. The United States and the Soviet Union are in the cold war. The civil rights movements such as immigrants, people of color, women's rights and interests are in the bud in the American social environment. In terms of reappearance of objective environment and virtual reality scene, the artistic treatment of the director is worth mentioning. By focusing on rendering the social atmosphere of that period, he reflects the state of people's life at that time. The overall tone of the film is retro, with low brightness and high purity. The warm tone, cold tone and weak light are used to shape the film in three different main activity places. Take pictures of the interior of the hostess and her neighbor's residence, and use the golden light to decorate the characters, so that the whole space presents a calm, harmonious and warm warm color; the color saturation of the laboratory is high, and the light of the cold color makes all edges and corners clear, and the

atmosphere of depression, gloom and indifference is naturally formed; the laboratory that imprisons the mermaid responds by a large area of darkness. The torture here, the conspiracy staged here, and the ingenious treatment of the weak light not only create the cold light on the surface of the instrument - reflecting the cold reality, but also create the halo when the protagonists get along with each other - such as the flickering candlelight in the dark, which symbolizes the light and warmth.

The beauty of time and space.

The film is also ingenious and poetic in dealing with the transformation of time and space. The most typical picture of the space is the second long shot of the film. First, it shows the spatial structure parallel to the hostess's residence by pulling the lens and following the lens. Then, it vertically unfolds the shelf structure of the floor by lowering the lens. The orderly movement of the long shot makes everything to be displayed smooth and coherent, which is not surprising. Poetry is flowing in the film; the movement in time is reflected by the symbolic meaning of concrete objects. Eliza sets the egg cooking timer when she is in close contact with the water in the bath before going to work, the needle walking clock with a strong sense of age, and the calendar updated every day. The objects symbolizing the movement of time in the film all produce aesthetic feeling in the close-up lens. Take the first appearance of the clock and calendar as an example, the mirror. The head falls from a round wall clock to a square calendar. Even though it is plated with a layer of retro color, the white clock face and calendar are still very prominent in the picture. The unique symmetrical composition and color contrast make both of them have the function of reminding time and creating a sense of ceremony, and supplement the initial image building of the female owner from the details.

The beauty of special effects.

The production of scene stunt is the highlight of the long shot in the beginning of the film. As the most anticipated first shot of the film, director Toro chose to use the most coherent long shot to "push" the story he wanted to tell, just like the opening line of the fairy tale "a long time ago", the long shot with narrow vision to wide vision also conveys the distant and mysterious emotional color; the picture with dark black as the main color, coupled with the enchanting blue light, plus the changing and flowing light and shadow, first laid the tone of the whole film: secret and romantic. Suspended objects, like fish swimming in the visual space under weak light, make everything in the lens seem to be in the water, or in the memory of the narrator - no matter where, the content presented in the picture has brought the audience into a broad vision of imagination, pushing the performance of the first long shot to a climax. In the same way, because of the unclear picture information shrouded in darkness, things are alienated and distorted from each other, so it is possible to produce poetic emotions.

3. Marginal theme: from universal concept to humanistic care

The aesthetic value of a film is not only reflected in the aesthetic value of the work itself, but also in the aesthetic value and significance of placing it in the

context of film development history. As an American independent film that has achieved great success, water like tale may bring us some inspirations about the development of film by its attention to the marginal groups and touching the sensitive topics of society.

3.1 The universal concept in western film and television

The crisis behind the universal idea.

The western concept of universality was formed in ancient Greece. Collingwood once pointed out that "the idea of taking the whole world as a single historical unit is a typical Stoic idea It creates the Greek idea of universal history. " [3] Wang Chengjun, the concept of "universal history" under the concept of world history and the concept of historiography in historical records [J], research on historiography theory, 2007 (02)] the concept of "city of the world" is the most typical concept put forward by the Stoicism school, that is, all are based on rationality, and the citizens living in the city are also very rational. Rationality is considered to be the common feature of human beings. Therefore Body is self-discipline, with the feelings of personal heroism. The western concept of universality came into being. Generally speaking, the value connection and the way between the characters are the basis for the film to establish the basic position of the role. It not only concerns the justice standard of the values expressed in the film, but also concerns the scientificity and legitimacy of the values popularized in the film, as well as the respect, awe, persistence and Realization of the social justice promoted. "Universal values is a special way of responding to the dialectical development process of the unity of opposites of human value relations. This way of responding, on the one hand, shows a simple abstract perspective when people understand the value relations; on the other hand, shows people's strong desire for the absolute goodness of all people." (4) Zhao Benyi, the ideological defect of the concept of universal value and the criticism of Marxism [J], Journal of humanities, 2015 (07)] therefore, unlike the harmonious beauty of "solo music is not as good as folk music" advocated by the eastern world, western film and television works try their best to express the beauty of "hero", emphasizing a kind of power that can be most good and can be used by all living beings, and the same is that heroes can communicate with each other He became the spiritual leader of the masses by conquering the dark forces and saving all mankind. This universal concept of personal heroism has obvious tendency to deify heroes and weaken the sense of existence of ordinary people, no matter in the classic Hollywood cowboy type films or in the new Hollywood ecological science fiction films.

But no matter the superheroes created in the film or the universal values vigorously promoted in the film, this kind of spiritual opium with religious color can only bring the audience a moment of excitement and short-term pleasure, but more doubts and desperation like "where is God" and "God is dead". "The extension of human ultimate love from the abstract universal nature is from the abstract to the abstract, without concreteness. That is to say, from the abstract universal nature, the performance is also an abstract value category without concrete content, so it also

extracts the concrete complexity of the value concept, or demonstrates a special value and its concept as a universal value concept." This idea is based on ignoring the multifaceted nature of people in real life and erasing the meaning of small people's existence, which misleads people to ignore the real meaning of real life. The consciousness is full of provocation and fighting desire, as if only through conquest can we prove the value of our existence.

The spirit of American independent film.

Thomas El zecer once made it clear that "American films depend on the observability and grandeur of their pictures. The fundamental feature of American films is not lyricism, not the interpretation of ideas, but the drama. " [5] Li Jiang, on the creative characteristics and cultural influence of American independent films [J], Journal of Guangxi University (PHILOSOPHY AND SOCIAL SCIENCES EDITION), 2011 (03)] this rather radical generalization is denied by the vitality of American independent films. American independent film workers pay more attention to the experimental exploration and artistic pursuit of individual artistic perception, and they explore with deep problems With continuous innovation of ideas and sincere creation attitude, we have created works with high artistic value, which are recognized by the industry and popular by the audience. The success of water form is a good example. It focuses on social sensitive topics and criticizes them gently by artistic means, so that the audience can have new thoughts on life and society under the full experience of beauty. We can find that American independent films seem to shoulder greater social responsibility and the inheritance of film and television spirit.

3.2 Return trend of humanistic care

Freedom through beauty.

"Man and his existence are the eternal theme of art aesthetics." The ultimate goal of art aesthetics is to achieve aesthetic life. Unlike religion, which oppresses people's "piety" and hinders the liberation of human nature through horrible hell and cruel punishment, art is a form that helps people to move towards spiritual freedom through the enjoyment of beauty. As a matter of fact, western humanism has distorted human nature, distorted the way of human being, human being and nature, and human being getting along with themselves. If we have been nurtured in the humanistic environment full of violent factors and conquering relations for a long time, the sense of beauty and spiritual happiness that people can feel in real life will be extremely limited.

When the material demand is nearly saturated, the film culture has entered the era of multi space and resource flow dominated by global capital and technology, and humanistic care has become indispensable. "Humanistic care is to comfort people at the humanistic level. This kind of comfort is not only for one person's spiritual wound, but for the common wound in human society. (6) Ma Yun, humanistic care in film and television [J], "ideological front, 2009 (S2)]" at the 90th Academy Awards, a thought-provoking short film was shown. The main characters

of the short film are women and minority artists, which are two groups suffering from social discrimination. The film expresses their experience of overcoming various prejudices and finally realizing self-worth to the society Attention of vulnerable groups. As the direction of the film industry, Oscar's focus on the transfer of vulnerable groups reflects the film's emphasis on the value of humanistic care. As the seventh kind of art with the widest spread, the strongest spread and the largest audience area, film and television should take the initiative to take the responsibility: to guide and pay attention to the weakness of human nature, and try to explore the way out of the problem. "Water story" itself has set a good example in this respect. In the film, the villain stirland has serious racial prejudice and class discrimination. He arrogantly considers himself "closer to the creator", and uses insulting words to describe the profession of cleaner. In the end, striland's voice "you're a God" was severely ripped and his right to insult others was lost forever. Whether a mermaid is a monster or a God is not important. What is important is that the film conveys the theme of "respect for all forms of life". Even if it is flawed, it deserves love.

Warm aesthetic experience.

Some scholars believe that modern and contemporary art "impacts people's thoughts, feelings and concepts, and enables people to acquire a kind of" reflection "ability and a kind of" rebellion "consciousness, so as to play an important historical role in guiding people to realize their individual spiritual freedom, while it does not play the role of traditional art in aesthetic. "It is true that the traditional art brings the viewer the beauty of harmony and the aesthetic experience of warmth, while the modern art represented by film mainly stimulates the audience to form experience.

The reason why the film brings the audience the feeling of beauty is that the director has always used gentle means to express his exploration of human nature, love and beauty. His criticism of cold war thinking, ethnocentrism and anthropocentrism through in-depth analysis of rich human and material images, and poetic lens expression, through love fairy tales under marginal themes All the emotions are displayed. Director Toro's expression on exposing problems is always very implicit, which is why in most of his works, he will feel the real world through the perspective of children. Childlike fantasy will make everything coated with a kind of hazy beauty and blurred visual effect. Meanwhile, childlike vision angle will weaken the cruelty of reality because of ignorance and fearlessness, so as to bring the audience warm aesthetic experience. It is ingenious that this kind of euphemism is more impressive because of the objective contrast.

4. Conclusion

"Art sprouts and develops with the awakening of human reason, and gradually matures with the establishment of human value." The film has gone through the stage of one-sided creating plot tension through montage and creating impact visual effect through technical special effects. It should be more inclined to the output of humanistic care and bring the audience warm aesthetic experience.

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