

Humanistic Thinking and Style Exploration of French New Wave Movies in the Perspective of Existentialism

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ABSTRACT. *In the late 1950s, the new wave of French film emerged in the world film industry, which was driven by a group of young filmmakers and brought about the trend of film reform. In this period, there are two styles of New Wave directors, one is the author's film, which was also been called film manual school, the other is the writer's film - left bank school. This paper focuses on the analysis of the author's films. They denounce "quality tradition" and belittle it as "father's films", subverting the traditional film creation methods and theoretical principles, and changing the routine shooting and production methods. With the changes of ideology and philosophy at that time, they realized the expansion and innovation of the film language and performance space.*

KEYWORDS: *Existentialism, French new wave, Style, Humanistic care*

1. Introduction

Existentialism emerged as a philosophical term after the first World War. It is a philosophical school and gradually developed into the social trend of thought and literary of the times. Existentialism mainly comes from Schopenhauer, Nietzsche's voluntarism, Bergson's philosophy of life, Husserl's phenomenology and so on. Sartre is the epitome of existentialism. In the post-war social environment, people's material life was deficient, their spiritual level was extremely poor, and the society is turbulent, so the alienation of the psychological world of people appeared. Under such a background, existentialism can be spread and permeated into the field of art, which has a significant impact on the theory and practice of film, causing strong repercussions of New Wave directors.

Sartre's existentialist philosophy injects new creative methods and research perspectives into the young directors of the new trend school. The core of his concern is the most basic and direct topics, such as the social level and the way of human existence. From a horizontal perspective, the exploration of film language and the transformation of video editing techniques are all the results of the development of this period. A new trend of thought is emerging, which makes the film art have a new way of expression and technical means, so it was spread into the world from the late 1950s to the early 1960s. Since then, a new era of film movement has been opened. Film theorists call this stage of film movement "the new wave of France". In this paper, existentialism aesthetics is used to analyze the style of this film trend of thought. In this was, this paper is aimed to analyze the creative practice and aesthetic value of different levels in various dimensions, and to explain what enlightenment and reference significance it has for the current era.

2. Aesthetic: Rooted Existentialism

In the post-war social background, social ideology has quietly changed. On the one hand, French social fashion is in the period of conflict between the old and the new system; on the other hand, culture, art and other fields glow with new vitality. But the trauma of war can not be healed, the depression of economy and the pressure of spirit are still permeated in people's daily life. People feel that life has no goal and life is meaningless. It can be said that war subverts the public's stable construction rules for rationality, science and technology, order and so on. However, French philosophers criticize and absorb Heidegger's existentialism philosophy, look for light on the basis of pessimism and despair, inspire and call for people to seek freedom, which is bound to awaken the public's attitude towards life and change their living conditions.

The existentialist philosophers, represented by Sartre, call on people to escape from the predicament and not rely on God to save themselves. His thoughts quickly spread to the field of film art. He gave a strong spiritual force and vitality to the filmmakers in this period and made many filmmakers get rid of the shackles of real life. The new wave of film movement came into being. In 1958, the progressive thought of French society gave birth to the innovative consciousness of filmmakers, which was no longer limited to "quality tradition" films, and realized the change of "life stream" films. Before the boring classical style, mythology, fable theme, the carving

of scene scheduling, the disappearance of the director's creative personality are not accepted by the new generation of young filmmakers. They emphasize to make choice freely and make creative action. The images show the absurdity of the world, the pain of life, living according to their own ideas and pursuing meaningless goals. Through the surface observation, the new wave filmmakers have absurd, metaphorical and autobiographical colors, which inject these elements into the core of the film, leaving more imagination space for the audience.

Sartre personally experienced the deprivation of human freedom caused by the turmoil of war, and further thought about the basic problems of human existence. He is good at literary creation and expresses existentialism in this way. "Existence precedes essence", "free choice", "the world is absurd, and life is painful". These three basic principles bring new research perspectives to film creators. Sartre believes that the traditional philosophy is to determine the existence of human beings from external things, such as God creating human beings, making human beings in a passive situation, and the essence, absolute spirit and so on occupy an active position. Existentialist philosophy emphasizes the existence of human beings. Human beings are the first. In the action of existence, human beings choose and create themselves to form the essence. The essence is the product of human action process, based on human beings' existence and premise. Therefore, in the new wave's directing camp, both the film manual school and the left bank school abide by the first principle of Existentialism that is "existence is prior to essence", embody the author's view, advocate personal style, give priority to me, and take human existence and subjectivity as the core, so that each film at that time has its own implicit signature, and the image is highly personalized. In the works, the characters are not bound by the conventional system. According to their self-consciousness, they are free to choose who they are and what they do. They are their own life brokers, and their aesthetic structure is particularly prominent in the works directed by Godard.

3. Director Level: Pursuing Individual Style

French new wave film has a very personal style of director. In the director's art world, they all embody a strong style of "author's film", which is quite different from traditional films, from audio-visual language to scene scheduling, from shaping characters to showing details, from setting suspense to narrative structure. In their movie texts, they show subjective realism. The filmmakers represented by telufu, Godard and other directors follow Bazin's film aesthetics and existentialism, which is full of philosophical interest.

Taking telufu's "The Four Hundred Blows" as an example, this film has the tendency of critical realism, aiming at education, social and environmental issues, and making a series of torture and criticism on the fetters of teenagers' growth. The film Takes teenagers as the main description objects, and observes the adult world through the children's world. As children grow up day by day, their growing up will only increase their worries, and their resentment against social ills, family concepts and education system will deepen. As for the narrative of the film, it objectively looks at the changed world from the perspective of the first person - the protagonist, and the effect of "Brecht" reflects to the audience is the impression of the confused era. Seeing the darkness of the adult world from the perspective of children, criticizing the constraints imposed by the adult world on the youth world in a playful way, which should be more in line with the living conditions of the youth in the post-war context. All the life is cold and helpless. Antoine's series of stories gradually eroded his last hope for the world and finally disillusioned, such as truancy, being scolded, beaten, cheating on his mother, being misunderstood as Balzac's thief, being caught stealing, being sent to the juvenile prison, even his good friend's visit was refused. At the same time, the most absurd line in the play is Antoine's lie to the teacher, mother was died. This is a sentence full of ridicule and subversion of traditional cognition, which is a metaphor for the most selfless and great love in the world. That means maternal love is dead, which fully confirms Antoine's lonely inner world. These plots and details seem to be chores and trivia in life, without strong visual conflict. The shooting content of "grounding" eventually integrates general performance symbols. What the director wants to tell the audience is that the audience should actively infer, and deconstruct ambiguous hints from the narrative coding chain. At the same time, in the final long shot of the film, the protagonist runs through the farmhouse, field, Bush. These scenes are the reflection of all kinds of painful events that he has experienced, with complex implications. Each place represents a stage that he has experienced, and also the memory of his wounds. He thought he was out of the prison, but he was still in contradiction, breathing in the dilemma all the time. Therefore, the significance of this film text is not to satisfy the audience's visual pleasure of the object's voyeurism, but to guide the audience to analyze the film objectively and calmly and make clear judgment.

Moreover, taking Godard's "exhausted" as an example, the style of image is the same as Truffaut's documentary aesthetics. The connotation of the film has risen to the moral level, but it has not been kidnapped by the ethical concept. The biggest feeling is that the main characters in the film regard life as a boring dream and live a meaningless life in this strange circle. The director's handling of environment, characters and props is

extremely in place, highlighting the thinking of human existence itself. The streets of Paris in the image are full of traffic, but they don't look vigorous. Passers-by walk casually, as if everything is so lifeless. Michelle killed the police and fled to his girlfriend after stealing the car. With the appearance of his girlfriend, the audience mistook Michelle's frustrated life for a turning point, but in fact, his girlfriend was not his refuge, and finally sold him out, and the police shot him dead. A series of events happened, no strong conflict, only in the structure of the echo, from he killed the police to the end was killed by the police, it shows that his life is like a play, like reincarnation. What the ending shows to the audience is the unknown question - "hateful? What does this mean?" "Is the director's inner question and the one left at the end of the film. There is no only answer to this question. It is through this way that the director proves the seemingly harmonious and unstable side of the social environment at that time, and makes a calm criticism with subversive aesthetic style.

The above works fully show the creative personality and unique style of New Wave directors, resulting in the opposite of the traditional French Hollywood style "high-quality films", breaking the continuity and the integrity of dramatic plots, thus moving towards the creative path of "subjective realism" and "life stream". Since then, the principles of subjectivity, lyricism and improvisation emphasized by these directors have been applied in later film production.

4. Production: Breaking the Traditional Mode

In terms of production, first of all, the shooting techniques and post editing which are contrary to the traditional films have been changed. In order to achieve maximum authenticity, a large number of long shots are used, and in many cases, they are all motion shots, which tests how the director achieves close to life and recovers reality in composition, scene scheduling of characters and cameras. The long lens directly captures the action and state of the characters, expresses the subjective feelings of the people, and the time-space transformation seems to take place naturally and continuously, thus the camera records the world that seems to have diseases. In terms of editing, New Wave directors made an experimental breakthrough, replacing the editing of space-time unity with skipping, forming a more concise and bright narrative rhythm, feeling the drama tension and receiving necessary information in skipping. The film "Exhausted" shows the emotion between the characters on the surface, but in the deep, it is the distortion and grotesque of human nature. It is indifferent and distrustful to each other, but it also has a indifferent attitude and dislikes the secular world. There are no redundant lines and scenes in the film, focusing on the progress of the plot, so a lot of jumping and cutting techniques are used in editing, which is both natural and thorough. This kind of jumping and cutting technique is also quoted in "The Four Hundred Blows", but it is more abundant in production. The application of the final freeze frame of the film directly plays a puzzle. From the connotation to the extension, it gives people a very cold feeling.

Secondly, it changes the way of production in the past. It does not pursue the stimulation of the big scene and not use professional actors, but uses non professional actors and emphasizes the improvisation of performance, improves the director's autonomy and originality, and reduces the production cost a lot. This low-cost, simple and convenient production mode has reversed the production mode of "traditional quality video", and inspired many directors' personal practice in this period. Therefore, the director and the actors went to the street for real-life shooting, and expressed the human situation in the scene of real life atmosphere. At the same time, with a large number of natural sources, everything seems to be so real and fresh. In this way, the director become a real "producer" of the film, not a simple participant.

In general, from the perspective of the transformation of aesthetic thought, the establishment of director's style and the change of production mode, the new improvement of the directors of the film manual school has changed the fate of French films, profoundly affected the direction of the film's progress, and moved forward to a more diversified production path. New Wave directors' consideration of human nature thinking and human care, greatly insight into the shortcomings and symptoms of that era, witness and record the changing society. Today's film language, film form, film space and film narrative means are flexible and changeable. The reason why they present such a prosperous scene is inseparable from the contributions of New Wave directors. So many unique artistic techniques are still worth our interpretation and application today, which still has cross era reference significance for the development of Contemporary films.

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