

An Analysis of the Interpretation of “Einstein and Einstein” from the Perspective of Semiotics

JinYaJie, Yongqing

Nanchang Hangkong University, Nanchang, Jiangxi 33006, China

ABSTRACT. Cao Baoping's realism movie “Einstein and Einstein” was released nationwide at the end of 2018. The film takes dog raising as the core event, and uses its life-like way to tell the growth process of 13-year-old young girl Li Wan. This article interprets the movie “Einstein and Einstein” based on the principles of semiotics, and analyzes the film from the characters, lines and scenes.

KEYWORDS: Semiotics, Movies, “einstein and einstein”

1. Introduction

Introduction: Realism is the most obvious candlestick characteristic of the film “Einstein and Einstein”. Director Cao Baoping injected his own understanding and perception of life into the film, which contains a variety of semiotic theories. Based on the theory of film semiotics, this article explains the film from three angles: character symbol, line symbol and scene symbol.

2. Related Introduction

2.1 Film Semiotics

Semiotics is an analysis method for film and television works, and it belongs to the same category as structuralism. It can integrate the profound meaning behind the audio-visual images in film and television works with the narrative structure in the film. , So that the audience has a deeper understanding of the theme expressed in the film. There is no clear rule about the theoretical origin of semiotics. Among these many claims, the most general is that the theoretical basis of semiotics is Husserl's phenomenology and Saussure's structuralist theory. In Saussure's structuralist theory, it mainly analyzes the internal structure of language from a holistic perspective, and also makes a clear distinction between “language” and “speech” [1]. It believes that “language” is more regulated and formal than “speech”. Spoken language is just what people say in ordinary life, and it has more colloquial characteristics. In addition, Saussure also proposed that different pronouns should be used to divide the language sign system, and “signifier” and “referential” can be used to represent two different language systems. Among them, “nengzhi” represents the material in the symbol, which has strong materialization, and “referred” represents the deep meaning behind “nengzhi”, which has strong abstraction. In a film and television work The audience in China can reach the “referred” behind through the field of “signable”. Christian Metz is the main pioneer of film semiotics. He believes that film semiotics can be either a direct semiotic or a semiotic semiotic from different perspectives. In a real sense, film semiotics should use language as a research tool, through which to explore and explore the deeper meaning behind the image.

2.2 Introduction of Movie Plot

The movie “Einstein and Einstein” is a realistic youth movie, which mainly tells the teenage girl Li Wan's youth growth experience within a few years, and takes Li Wan's perspective as the main line of narrative. Li Wanshen is in a traditional Chinese-style family and is a child of a divorced family. He has lived with his grandparents. Later, his father remarried and gave birth to a stepmother and gave birth to a son. The father was worried about how to tell Li Wan's new brother's arrival. A puppy was given to Li Wan. Li Wan named the puppy “Einstein”. Later, when the puppy was lost, the family bought a dog of the same breed in order to appease Li Wan. When Li Wan heard his family call When the new puppy was “Einstein”, Li Wan felt that he had always been in a lie made by her family for her [2]. It was precisely because of the puppy that his father beat Li Wan,

and when Li Wan's half-brother was bitten by the puppy, his father's attitude was very reversed, and Li Wan was hurt by the heart. . In order to allow Li Wan to enter the key high school, she was allowed to join the interest group of the English Society to give up her favorite physics interest group. Later, Li Wan's English test scores were excellent. The father originally promised Li Wan to take her to visit the museum, but his father violated the entertainment. In response to his own commitment, Li Wan was asked to drink at the dinner. Under such strict majesty of his father, Li Wan had to choose to compromise. The film is real, and there is no blind pursuit of sensational drama. The narrative about resistance, violence, and sex is just enough. There is no exaggerated ridiculous plot like other youth films. The story that happened on Li Wan's body is closer to the audience's psychology due to the real sense The distance produced a more delicate resonance.

3. Symbolic System Analysis of “Einstein and Einstein”

3.1 Character Symbols

The character is the core component of the movie and plays an indispensable role in expressing the theme of the movie. The director controls the rhythm of the film by shaping the character's words and manners, and interprets the theme of the film by depicting the details of the character. Each character in the film has its own characteristics, and plays the purpose of promoting the development of the storyline to varying degrees. In the movie “Einstein and Einstein”, a variety of vivid and full-bodied characters have been shaped [3]. At first glance, it is a tragic description of the young girl's growth process. In essence, it reveals the power operation mechanism in the family. It really shows the process of the development of social independent individuals into social people through a series of social disciplines, mainly revealing the formation mechanism of social rules and habits. Li Wan is the protagonist of the film. The film mainly narrates from the perspective of Li Wan. From Li Wan, the audience can see the characteristics of adolescent children. The junior high school girl Li Wan embodies the characteristics of brave, persistent, longing for freedom and pain. At the same time, she satirized the complexity and chaos of the adult world from her, reflecting the passion, fanaticism and pain of the youthful years. From the character image of Li Wan, it can be seen that the adolescent girls desire and yearn for freedom and respect, hoping that their ideas and hobbies will be respected and recognized by their families. The character of Li Wan's father represents the vast majority of traditional Chinese parents. He has always shown himself with a harsh and harsh image. The way of teaching children is actually taunting the majority of Chinese parents. The domineering and authoritative education method leads to the child's adolescence. Growing more rebellious. But the so-called strict father is just that his father wanted his daughter to be more smooth in life. In the car, the father who never easily showed his inner emotions cried. This scene touched many audiences. He did not want to show his fragility to his daughter. He wanted to maintain his tall image. So he deeply covered him. Play eyes. More profoundly, it was a father who did not want his children to see this cruel world, and did not want his children to walk through the bitterness he had suffered. The growth story is not only beautiful and enthusiastic, but also full of misery and pain. “Einstein and Einstein” just shows the troubles of children growing up at this age by shaping the characters of Li Wan and his father, calling on the society to pay more attention to the child's adolescent growth process and inner world, and reflect on how love should be given, How to love can be done without harm.

3.2 Lines Symbols

Line symbols are an important part of film and television sound symbols. Line symbols can effectively promote the development of movie plots, make the characters more full and vivid, and can also sublimate and extend the theme of the film. Interpreting the lines in “Einstein and Einstein” with movie symbols can make the lines of the film easier to understand and allow the audience to easily understand the extended meaning of the lines of the film. In the film, Li Wan, the protagonist, said: “We were all grown up like this, without pregnancy, abortion, exodus, or death, but we saw that we exhibited a youthful beheading.” The extension of this line The meaning is that after playing with Li Wan after growing up in his adolescence, he understood the pain and helplessness of the growth process and the complexity of the adult world. He realized that “I am dealing with me, and finally choose me” grows slowly in the forbearance of suicide. From the signifier level, this line is sympathy and disappointment for the tragic experience of children during their youth growth. It turns out that the youth development process is not only beautiful, but also mixed with a lot of pain and helplessness. Parents 'wrong way of education is only Will increase the pain of children's adolescence growth. Li Wan's father said in the film, “Children! Just coax!” From this sentence, we can see that the father did not really care about and understand what the child needs in the growth process, always standing on the parent The point of view actually does not understand or respect the child's inner thoughts at all. Lee won the first prize in physics and became an excuse for his father's connection. The climax of the dinner was that the uncle said that this was a dog meat specially for

Li. The atmosphere of the whole dinner became tense, everyone on the table was watching With Li Wan, she was waiting for her “not sensible” move, but she didn't. Li Wan stared at the plate of dog meat on the table and then smiled. “Thank you uncle!” Li Wan picked up a piece of meat with his chopsticks and bit down. “Every growth is a homicide.” This is a broken sentence printed on the movie poster. This sentence “Thank you uncle” shows that Li Wan has learned to face this real cruel adult world. She has not made any embarrassment or embarrassed the people at the dinner. Instead of treating this sentence as Li Wan's compromise with the adult world, more, It let the audience see the growth of Liwan. Each line has its own function. The elaborate lines make the film characters show a richer character and make the audience understand the meaning of the image.

3.3 Scene Symbols

The scenes in the movie are very rich and diverse. Different scenes show different scenes. The presentation of specific scenes can not only promote the development of the storyline, but also portray the character of the character. In the “Einstein and Einstein” movie, there is an impressive scene. After the first “Einstein” was lost, Li Wan had to go out to find a dog late at night regardless of the opposition of his family. This scene segment lasted a total of five minutes. as long as. This scene plays an important role in the presentation of the entire film. This scene allows the audience to more deeply experience the emotional resonance of the protagonist Li Wan's helpless fear at the time, and the scene changes in the clip, Can highlight the atmosphere of the scene [4]. In addition, the protagonist Li Wan was beaten by his father is also a very important scene in the film. Li Wan came out of his room and saw that his father beckoned her to call her past, Li Wan trembling slowly to his father, reflecting Li Playing with inner timidity and fear, the setting of the scene can more truly reflect the current inner dynamics of the characters in the film. The scene symbols can not only present the puberty events in reality, but also further describe the authenticity of the emotions of confusion, helplessness, fear and despair of the children in puberty. In this play scene, Li Wan's father's dictatorial and majestic character is portrayed, and it has a strong visual impact on the viewer. The violent scenes reflect the consistent style of Chinese-style family education. These scenes show the individual's weakness and powerlessness in the predicament.

4. Spiritual Connotation

“Einstein and Einstein” is a very sincere film and television work. This youth film is very different from other youth films. The domestic youth films mostly use “school uniform aesthetics” to tell the story of youth campus, and campus love is the entry point of the film, With school as the main battlefield of youth films. But “Einstein and Einstein” focuses on Chinese-style “love education” and tells the growth story of a twelve-year-old girl from the perspective of family education, not only youth, but also presents other chapters, such as family environment for the next generation The impact of growth, the choice of teenagers to compromise with reality, etc. The semiotic analysis of the film “Einstein and Einstein” through semiotic theory shows that the spiritual connotation is mainly reflected in two aspects: on the one hand, the Chinese-style family brings psychological pain to the teenagers in the name of tenderness; on the other hand, the protagonist Li Play with growth and compromise. In the current status of the development of youth films in China, there is a single misunderstanding of the theme of youth, and there are also rough plots of the plot, so “Einstein and Einstein” got rid of these limitations. In the process of the gradual rise of young forces, the template of domestic youth films will gradually disintegrate. As a cornerstone of this long revolution, “Einstein and Einstein” has an indelible important role in the creation of China's youth films. It dares to face reality, but Instead of blindly indulging in criticism or preaching, the subject is expressed more in a prudent manner.

5. Conclusion

Cao Baoping, as the main representative of the academic directors in China, has always maintained a scholarly attitude of theoretical thinking, and has been constantly learning and making progress. “Einstein and Einstein” is a very realistic film. This article interprets and discusses it based on the theory of film semiotics, so that the audience has a deeper understanding of the meaning of the image.

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