



## The Game of Authenticity and Ornamentality in the Postmodern Context

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**Abstract:** In the context of postmodern theory, the study of the relationship between film authenticity and ornamentality, proposes reflections on the relationship between the artistry and entertainment of films, affects the creation of movies, challenges traditional film theories, and thinks about the meaning of movies. This article focuses on the discussion of the relationship between film authenticity and ornamentality, expounds the essence of "authenticity" of movies in the post-modern context, and improves the "appreciativeness" of modern technology. The impact of the theory and the proposal of the aesthetic aesthetic experience of the audience.

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As early as 1870, a well-known British painter mentioned "postmodern painting", and in 1917, "The Crisis of European Culture" also mentioned "postmodern", and then Western scholars Bodria, Liotta, and Jay The discussion of postmodernism by Morson and others formed postmodern post-structuralism, and put forward many ideas such as "likeness, implosion, surrealism, feeling." These postmodern ideas in Western philosophy have put forward film symbols and film nature. In order to challenge, think about the relationship between film authenticity and ornamentality in the post-modern context. Baudrillard proposed "from silent to sound, then to color, to stereo, to special effects popular channels, film illusion The technique has disappeared in the performance (1)". Jill Deleuze put forward the idea of "Give me a brain", which is the form of modern cinema, and their thoughts have influenced the research on the nature and connotation of current movies.

The film starts with the "real" record, which is our actual life record. In the films of "The Train Into the Station" by the brothers Lumiere, we are certain that the film was always regarded as the life itself. It was not until the film master Merrie loved that he shot the science fiction film "Travel to the Moon", using the illusion effect produced when the machine was stopped and re-shooting, opened up a new creative thinking of the film, and formed a different kind of viewing in the image space. The authenticity and enjoyment of the movie began a smoke-free war that

has not yet ended. Italian neo-realism mentioned the slogans "carry the camera on the street" and "return to ordinary people", always emphasizing This kind of film should truly record the view of life. Post-modernist works are characterized by a non-centered, anti-authoritative, non-deep, flat, ridiculous, and collaged expression method (2). The entry of special digital technology allows The movie has won the upper hand with its spectacle images beyond imagination. In this way, after the birth of the movie, the authenticity and the watch of the movie are like a pair of enemies who love and want to kill. The relationship between them is not only Differences in form of film exhibit, they produce a new way of thinking for the essence of the film in post-modern context, the expression movie symbol of a new understanding, but also the impact of the traditional concept of the movie.

### I. From "copying and reverting" to "representing and constructing": the questioning of the movie "authenticity"

Since the birth of the film, it has been branded as "real", especially since the beginning of the film. Due to the limitations of technical means, the film can only find and prototype from life to shoot and restore, so people inexplicably put the Characters and stories become "real" as if they existed in reality. This view has influenced the film for many years.

After many people watched the movie, they called "food", the film is too unreal, what is the "real" of the film How do you understand the "authenticity" of a movie, and what is the nature of a movie?

To understand this problem, it is necessary to explore the understanding of film in the evolving trend of film thought. Wiltorf of the Soviet "movie eye" school uses a human-like camera to capture life scenes at any time for field shooting, he emphasized Using explicit or hidden cameras to shoot content, such as the film "The First Anniversary of Lenin," and other methods of opposing artificial arrangement and posing. Accepting the "movie eye" faction is the rise of French "real film", Jean Luche Such as directing the camera directly to the scene of life, facing the people in life, no screenwriters, no lines, no professional actors, such as "Chronicle of the Lake". In the 1920s, the surrealist films influenced by Freud entered the artist. In the heart, it expresses dreams and dreams that transcend reality, and presents the authenticity of the characters' hearts. Like the movie "An Andalusian Dog", it consists of a series of events in dreams, and in a logicless structure under the control of rationality, Expressing inner activity. German expressionism in the 1930s was influenced by the painting school, and the films formed tended to inner feelings and subjective creation, like "Vampire North Ferretti". We are concerned about the distorted characters in the society, showing the extreme fear and loneliness of the characters, and even cruel expressions. With the help of scenes, the exterior scenes are converted to the interior scenes rendered by painting to shoot, thus forming a pure expression. The spiritual world of Italy in the 1940s. Representative works such as "Biker Stealer", "Rome, Undefended City" and other representative works are based on real events and characters, real-field shooting, using the loyalty of reality The performance is performed through the camera. There are no professional actors, and the story is based on the development of the events. In the 1950s, the French "Left Bank" effectively attracted expressionism and neo-realism, forming on the one hand the current reality and the brain on the other. The reality in this case is Renai's "Love in Hiroshima". They inherited the inner expression of surrealism, and of course, they can also truly reproduce life.

In the short forty years, film artists have been working hard to explore the essence of film. "Film Eye" school, Italian neorealism emphasizes the documentary of the movie machine and the true copy of life, but the more realism emphasizes the film The emotional expression of the characters in the characters. But they are still based on reality, based on the truth, just as German director Rainer Werner Fassbinder's film "Reality" is always the first theme. From this we extract the film pair The essence of

reality "reality" reproduction and restoration is based on the reality "reality" and is presented through moving images. The reality in the movie that the audience sees is basically the reality in life, through the expression of the image in the image The reflected social life is therefore a kind of "copy" and "reduction" of real life, as Andre Bazin said "movies are the progressive line of reality".

The famous German film theorist Krakau proposed that "movies are particularly good at recording and prompting concrete reality, so reality has a natural appeal to it. Whether a film can use the possibility of cinematic means should be deeply rooted in it. Degree as a standard of measurement (3)". Krakauer agrees that movies are "reduction of the material world". From Krakauer's understanding of movies, the basic function of movies is to use the camera to record the world around us. These contents may not be familiar to us, but they are also known to us. His "real" understanding of movies is the restoration of the material world, so he considers "movies as the discoverers of extraordinary scenes in daily life (3)".

The rise of the new Hollywood film in the 1960s had an impact on the essence of the film's "reduction of the material world" and challenged the authenticity of the film. The new Hollywood-style film broke through the traditional life-based model in the traditional film. It is more subtle in form, richer in the use of film technology and means, and more diverse in film types. Male and female thief Love movies such as "Science Fiction" such as "Star Wars", gangster movies such as "The Godfather", suspense movies such as "Psychiatric Patient" and so on. The emergence of these types of films contradicts the view of the movie "copying" and "reverting" the physical world of reality As a result, the understanding of the film's "authenticity" also changed. At this time, Western philosophy paid attention to the study of film texts, incorporated films into the cultural practice system, and exhibited diversity as an art form of mass entertainment and entertainment.

According to Benjamin: "Movies and other mass media provide a place where people can enter and participate in the images that reproduce the world (4)". French contemporary philosopher Jill Deleuze mentioned "what is an artist, He is the creator of authenticity, because authenticity should not be obtained, discovered, copied, but created (5)". From their point of view, it can be seen that the reproduced image of a film is a film What the artists created, not the restoration of life. The film theorist Andre Bazin has also changed his view of "the history of human desire to preserve the image of the real world" to "capture the real desire, meaningful "Performance", from the real world and capturing reality, shows that

his performance of film images has also shifted from objective records to subjectively constructed expressions. The authenticity of movies is no longer a "copy, restore" of life, but a "performance, Construct".

The world reproduced and constructed by the directors in the video world has surpassed our lives. We already know the view that "what you see in movie images is not equal to real existence", especially in the current development of virtual technology. It makes us sigh, the world, characters, and scenes in "Devil World", "Holy Grail", "Crystal Skull" in the "Indiana Jones" series, the sinking of the Titanic in "Titanic" and so on, etc. Does the image lose its authenticity through reproduction and reconstruction? Of course not. Robert Cocker believes that "authenticity, like all other aspects of culture, is a social structure, in other words, through human subjectivity. A complex whole reached through the common communication of consciousness and the objective society (6)". Through the definition of Cocker's authenticity, the reality of the film is discovered. The entity of the movie is now a consensus on the sign of the movie that is established between the individual and the image. Subjective consciousness, under the influence of empiricism, forms the identity of the performance of the objective world of the image after it is generated, so the authenticity in the film is the authenticity in the aesthetic sense, which is based on the existing "Sense" is manifested on the basis of change, experience, and cognition. This "sense" is a combination of perception and feeling. "At the same time, I generate in feelings, something happens through feelings, one through another, one in another. In the end, it is a body that is both the subject and the object, giving and receiving feelings (7)". The "authenticity of the film in" Expression and Construction "is not a true restoration of life, and it is an artificial image. Processing is not equivalent to the restoration of the objective world. German film theorist Einham believes that "the authenticity of a movie is just reduced to the most satisfactory level." The authenticity of a movie is based on the perception and feeling of the viewer. It is recognized and accepted by many people, and expects to resonate with the emotion of the image being viewed. This emotion is not an emotion, Deleuze claims that it is a generation beyond the producer.

## 2. From "Presentation and Depiction" to "Similar, Super-Real": Improving Movie Appreciation

Some people think that movies are artistic, rich in colors, dramatic in conflict, and the lens language is relatively large. They give a visual experience, which is the film's viewing, and some people think that the viewing is a fully attractive "cool" Special effects. What is "appreciativeness", and what category do we

attribute it to? To understand each concept, we must classify it into which category, so in the film "appreciativeness" "It is a reflection of audience acceptance and should belong to the category of acceptance aesthetics." Aspect "in movies is the symbol of the film with its rich expression. In the crystal of time, with its unique movement and realistic images, the audience can see and hear Obtain an aesthetic experience in the feast. This aesthetic experience involves a variety of high-level and complex psychological reflections of the individual, not a simple stimulation.

The first characteristic of viewing in movies is based on the individual's existing experience, emotional experience, aesthetic taste and cultural accomplishment. The "Bird Phoenix" directed by Wu Tianming won the "Jury Special" of the 29th Golden Rooster Award of Chinese Films. The "Award" is an excellent film that promotes traditional Chinese culture. Audiences born before the 1970s really think about how to pass on traditional Chinese culture after watching it. The story is touching, so I feel very ornamental. For teenagers After watching it, the children find it boring, unsightly, and not very ornamental, which is influenced by their existing life experiences, and will form different ornamentals. The second characteristic of ornamental in movies is epochal. Watching the same work under different historical conditions and cultural backgrounds has different appreciation. Watching the Lumiere Brothers' Factory Gate in 1895 is different from what we are watching now. In 1895, Cheers for the birth of the movie, and now watching this can no longer be called a movie, let alone watching. Finally, the viewing is different depending on the viewing place and atmosphere. When we sit in the movie When watching a movie here, surrounded by the screen space of the movie, immersed in the visual space of the visual object and the sensible space of the auditory elements, the viewing becomes stronger, especially in 3d and 4d movies. The image is rich in layers. When we watch a movie at home or watch it on a mobile phone at random, we lack the atmosphere and environment, just watching a movie, but never have an immersive experience. The audience's life experience, aesthetic taste and Emotional experience, cultural cultivation and other elements will affect the viewing of the film. It does not exist independently of society, but is a comprehensive feeling placed in the social and cultural background and aesthetic space. It is the inner psychological activity and the image. Interaction, it will be different for different people, different for different times, and different for different viewing areas.

The appreciation of movies is inseparable from the expression of movie symbols. Movie symbols are

also undergoing migration in the space and time of modernity and postmodernity. Bazin mentioned that "new realism does not represent a reality that has been deciphered, Rather, it is directed at a truth that has yet to be deciphered, and has always been ambiguous. Bazin proposes to call this a fact-the image. "The films before the 1970s are based on Bazin and Krakauer's realistic stance, which is presented in sound and pictures. Life in the material real world, richly depicts the inner world, and reproduces and expresses the human spiritual world in various internal and external scenes that are only filmed.

Baudrillard refers to the fact that the analogy no longer mimics a certain field, a certain wave object, or an entity. It does not need the original or entity, but uses models to produce reality: a kind of hyperreality (8 ). It is most appropriate to describe the images produced by current digital technology with analogues. Especially in the current production of movies, they quietly enter the "technical determinism" and use technology to produce content that allows viewers to use 3D and 4D movies. During the viewing, a perfect audiovisual feeling was obtained, and the charm of light and shadow was immersed in the illusory image.

Film art has entered the Post-Cinema Era in post-modernity. Images under digital technology truly show a spectacle, breaking through the real characters or scenes in the story, which can transform the vast starry sky and weirdness. Forests, beautiful castles, extinct animals, imaginary characters, etc. are presented on the screen, making it difficult for us to distinguish between true and false. In the film "Journey" directed by Guo Jingming, it is almost impossible to distinguish between real and computer-composed characters. The characters scanned into the computer are no longer recognizable, and the exquisite pictures allow viewers to think far beyond the story, immerse themselves in the world of illusory images, and praise the high technology. From the domestic films "Kung Fu Yoga" and "Mermaid" "Catch Monsters", "Dragon Hunting" to foreign films "Where is the Wonder Animal", "Batman Vs Superman: Dawn of Justice", "Crazy Animal City", "Captain America 3: Civil War", these are all box office sales. The film with a large number of film members does not originate from real life. The virtual picture produced by the hyper-fantasy model is called "super-real" by the postmodern theorist Bodria. The super-real picture brings the audience The viewing is greatly improved, and the audience enjoys walking in the 3D cinema and walking in an unexpected virtual world.

The watershed formed by the development of film technology around the 1970s changed the audience's aesthetic approach, which also resulted in a difference in appreciation. Before the 1970s, watching

movies was watching images on a two-dimensional screen with four screen frames. Reproduction, we are always watching other people's stories, other people's performances, and pondering the protagonists' situations. After the 1970s, we felt and experienced in immersive three-dimensional and ultra-real spaces, and our inner psychological activities were in the latter. Participation is more, so the appreciation is strengthened in the post-modern hyper-realistic image space. The audience's appreciation is greatly improved in the viewing environment and surreal pictures, they suddenly fall into the image and interact with the hero They form the experience of breathing together, living and dying together, thus forming a super-real immersive experience under the idol.

### **3. From "reproduction" to "structure": the significance of film authenticity and ornamental games**

The authenticity of movies belongs to the aesthetic category of film creation, and the appreciation of movies belongs to the category of acceptance aesthetics. The relationship between the creator and the viewer is established through the expression of movie symbols between the two. With the entry of post-modern philosophy The nature of the film's material world has shifted, especially the development of film technology, which greatly expands the expressive power of film symbols and transforms film symbols into language symbols with structural functions. The change of film symbols makes the scale of the film in There is a shake between authenticity and ornamentality, and the judge that can reach a balance between the two is the viewer, that is, the audience.

The expression of the authenticity of early films is based on the theorists' theory of the film's recurrence theory in film art, with "representation" as its core symbolic expression. This symbol is to accurately imitate and present the audience's experience. The world is based on the reality of the audience 's psychological acceptance, and the viewing is accepted by the relationship between truth and symbol. With the development of digital technology, the world presented in the video and the world in the audience 's existing experience have become Incompatible, transcending the audience's imagination, the image symbols formed in the images re-established a reality, this reality is no longer modeled on the real world, and the film is a new, re-established expression of symbols constructed by images. The audience accepted the image symbol "structure" out of the world coded by technology, thereby establishing a better viewing. In the movie "Dr. Strange", the visual effects are stunning, time is backward, the world is mirrored, and the cape, the stillness of time, etc., make the viewer

watch the film with great curiosity. Under this structured symbol, the audience accepts the symbolic expression of the film in the ultra-realistic image. The result is a strong ornamental.

With the help of Saussure's linguistics in the film, the semantic understanding of the linguistic signs in the film is formed, especially the linguistics under structuralism has a deeper understanding of the sign of the film. The sign of the film is based on the "signifier" which forms the language form. With the "referential" composition of the concept of semantic expression, the connection formed between "signifier" and "referred" has a clear internal logic. The film language symbols they form are the creators using "signifier" to express. The meaning of "referred", and this expression from the "reproduction" of the original film creation into the post-modern "structure". Film semiotics researcher Metz proposed that the film is "imaginative signifier", this view of the film Instead of thinking in the "representation theory", we study in the ideographic system under restructure.

Postmodern theorist Baudrillard believes that "super" in "super-reality" indicates that it is more real than reality. It is the reality produced by the model. At this time, it is no longer simply a ready-made thing, but it is artificially produced. It is not that it is unreal or absurd, but that it is more real than real, and it has become a carefully crafted reality in the "fantasy-like resemblance" (9). There are more in the film The constructed virtual world, which is a model processed by digital technology, is more realistic in the appearance of the image. In this hyper-realistic image, the viewer's immersion is greatly enhanced. So the earliest "reproduction theory" of the restoration of the material world proposed by the film is no longer suitable for the construction and expression of the current film image symbols. Under the reality, the structured society and the thinking reality in the image are constructed. Of course, this kind of film Concepts question the essence of traditional film, what is the significance of film? In the current game and thinking of film authenticity and appreciation, it should be considered. In traditional theory, film directors and creators are the masters of the meaning of film, but right now Film directors or creators are expressing a postmodern cultural practice in the context of social culture, so they no longer focus on reappearing reality, but constructing it in a structured way of thinking.

The audience's aesthetic experience has changed in the game of film authenticity and ornamentality. Deleuze proposed in his film's treatise that the relationship between feeling and image is interaction and reaction. He believes that the image of feeling is the feeling of feeling. In fact, in the perception of images, feeling plays a decisive role. With the entry of 3D or 4D technology in film and television, watching

movies does enter a seamless feeling stage, because after the 3D glasses are brought into the movie, the screen The picture frame on it seems to disappear, and our close viewing with the image on the screen seems to be integrated into the image, and the feeling of wind, snow, and physical perception in 4D in 4D makes the viewers more immersed in the video, a full range of sounds are added, and the audience is fully devoted to the surroundings of sound and painting. It suddenly enters the state of ecstasy, so that the body and inner feeling are filled in the film. In 3D movies In "Miss Pei's Fantasy Castle", we seem to be placed in the fantasy magic world, watching the special abilities of various special children up close, laughing with them when they show their special abilities, and when they are fighting the boss group We worked with them at the same time, and curiosity also expanded to the maximum as the content of the screen changed. We could not feel the real world under the border of the screen that was almost disappearing. The aesthetic experience of current 3D or 4D movies through movement, color, sound effects, light effects, tone, rhythm and other changes, so that audiences have the desire and pleasure to watch, and have a physical experience of feeling change, which is in the viewing The authenticity of the film under the extremely strong experience is a sensory aesthetic experience with changes in strength and elasticity.

The authenticity of the aesthetics of film creation and the appreciation of the aesthetics of film acceptance are complementary. The reality of the artistic image created by the creator must be authentic, especially in sound and painting, which must arouse the sympathy and resonance of the audience. The audience's acceptance of appreciation, such as the earth cracked during the earthquake, the house collapsed, and the yelling of people struggling for help, immersed in it, its authenticity and ornamentality have reached the artistic effect of combining the two. The current commercialization of movies Under the tide, the viewing is extremely strong, and the special effects of the picture are highly pursued. The audience is feeling the strange spectacle of the image in the big scene and large production, such as the adventure and treasure hunt of Chinese movies, the future world in foreign film science fiction, etc. However, it is difficult for us to feel the expression of spiritual connotation without investing hundreds of millions of dollars in the film, thus losing the authenticity identified by the viewer. In the context of post-modern theory, the study of the relationship between the authenticity of the film and the appreciation of the film has A certain practical significance, it questions the traditional film theory, and pays more attention to the complex relationship between the creator of the film and the receiver of the audience. Scientific

understanding of authenticity The relationship between ornamentality, from the perspective of creation, and from the perspective of aesthetics, is not contradictory, they complement each other and allow the audience to accept, rather than cater to the audience through kitsch lenses. Facing the postmodern language The film creation of the world attaches great importance to its "appreciation", putting commercialization and entertainment before the artistic quality of the film, resulting in creations that ignore the authenticity. The ornamentality and authenticity of the film exist side by side and do not need to exist separately Only when the two of them are organically combined can film art realize its value.

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