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A Narrative Study of Warm Realism Films

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ABSTRACT
Based on the theoretical foundation of empathetic communication in film narrative, this paper analyzes the narrative logic and dissemination path of warm realism films, aiming to explore the narrative characteristics of films of this genre. Research has found that the narrative style of warm realistic-themed films is highly infectious, penetrating and aesthetically pleasing in artistic expression. The narrative theme is highly logical and can enhance the audience's sense of emotional immersion and experience. The research in this article provides useful practical references for the creation of warm realism films.

KEYWORDS
Warm realism; Film narrative; Empathy communication; Memory reconstruction

1 Introduction

Based on the theoretical perspective of communication studies, empathetic communication emphasizes the construction of an identification circle and an emotional community through emotional resonance. Empathy is the key core, which is the same feelings towards others' emotions and situations [1]. The concept of warm realism films can be simply defined as "an innovative form of the realistic creative model". The theme of film creation takes life reality as the creative carrier. By revealing the characters and stories in real life, it conveys profound humanistic care and emotions, thereby evoking a dual resonance of emotions and psychology among the audience. Unlike traditional realistic films that focus on dissecting the coldness and depth of reality, warm realistic films delicately sort out social and humanistic emotions, outline complex interpersonal relationship networks, and without avoiding social contradictions, deeply analyze the root causes of problems and present solutions, providing spiritual comfort and life references for the audience. Therefore, the research on the narrative of warm realism films has significant theoretical and practical value for enhancing the narrative ability and cultural influence of Chinese films.

2 The Narrative Logic of Warm Realistic Films

2.1 Comprehensive Portrayal and Identity Recognition from Group Portraits to Individuals

Social identity theory holds that individuals establish their self-worth through a sense of group belonging. Starting from this theory, warm realism films have meticulously presented and deeply explored various social strata. From the busy couriers on the city streets to the hardworking farmers in the rural fields; From white-collar workers striving for their dreams in office buildings to teachers nurturing the future of the motherland in schools... Each group found its own narrative space in the film. When viewers watch these characters, they not only see the stories of others but also strengthen their own social identity in the process of social classification. Take the film "Hot and Spicy" as an example. Director Jia Ling tells the story of Du Leying, one of the obese people, through the lens. By using the narrative strategy of social identity, she enables the audience to put themselves in her perspective and experience her predicament and growth. In the film, Du Leying is harassed by her sister, and the family relationship is suppressed and distant. This plot reflects the family conflicts often faced by marginalized groups in the real society. However, the mother's understanding and the father's support infuse the character with a warm force - the application of this "confrontational framework" breaks the society's stereotypical impression of obese people and reconstructs the audience's perception of this group. Ultimately, Du Leying's transformation is not only an individual victory but also, through media rituals, reinforces the social consensus that "ordinary people can also make a comeback", endowing the audience with hope and courage

2.2 Concrete Expression of Scene Reproduction and memory Reconstruction

The concept of "flowing death memory" proposed by French media scholar Regis Debray holds that living memory is fragile and requires technology and media to pass it on. The narrative logic of warm realism films is based on the reshaping of memory and employs the rhetorical device of scene restoration to concretize historical memory and real experience from the virtual to the real [2]. This narrative logic relies on the borrowing of embodied cognition theory and the multi-sensory awakening function, using physical perception to enable the audience to reacquire and "learn" cultural

memories and real-life experiences. And this kind of embodied narrative is the concrete realization of "struggle" in "Miracle in the Fool". It does not materialize the abstract spirit of "struggle", but extracts it from the "mind" and transforms it into embodied setbacks with "physical" meanings, such as Jing Hao's muscle twitching while moving goods and his dry eyes after reading the instruction manual all night. The image of a solemn expression when encountering difficulties enables the audience to perceive and experience the hardship and perseverance of striving. This treatment enables the audience to avoid the "simulacra crisis" pointed out by Jean Baudrillard, and survive by transforming the ups and downs of breathing and the space of pressure into the "inspiration" of memory. The "memory artisan" becomes the guardian of craftsmanship inheritance in the landscape world, and through the embodiment of traditional aesthetic images in film and television, it is transformed into the "body" imagination of digital media. It has created a new balance of what McLuhan called the "sensory ratio", neither the dissolution of digital media nor the rigidity of traditional culture, but rather endowing traditional culture with new memories through the synesthetic transformation of audio-visual language [3].

2.3 Psychological Resonance with the audience's perspective

From the perspective of media environment studies, the significance of warm realistic films is not confined to the humanistic spirit in their content, but rather lies in forming a new "memory ecosystem", which not only overcomes the "de-body-sensing" tendency of digital media but also magnifies the possibility of embodied cognition. Its communication logic is the integration of reason and emotion, centered on the audience, and achieves the coupling between film discourse and the psychology of the audience. Films are no longer a director's "one-man game", but rather a response to the demands of The Times and an aesthetic satisfaction. They transform the real social environment and cultural language of China into delicate visual language, achieving a balance between refined and popular tastes. For instance, in the warm realistic film "The Decision to Run Away", the contradiction between the patriarchal society and the maternal brilliance is linked to the narrative of life with a tense and oppressive rhythm. This not only ingeniously achieves a true feedback on real life but also intensifies the outbreak of the conflict while triggering the audience's thinking and reflection. Warmth is not merely a means but an end. Filmmakers should convey the content they want to express in a relatively gentle and appropriate way, making the film stories substantial and reasonable.

3 The Narrative Dissemination Path of Warm Realistic Films

3.1 Symbol Coding and Multi-interpretation

Regarding the narrative dissemination of warm realism films, the first step is the reconstruction of the dissemination subject and space in narrative dissemination. Specifically, the core shifts from self-narration to interaction. Fundamentally, this means that filmmakers can break away from the self-centered perspective and enter the warm reality to capture the warmth. Present the narrative of the text in a narrative with a warm temperature. In "A Little Red Flower for You", the red flower symbol is not only given to the cancer patients as a "little red flower", but also conveys blessings and encouragement to cancer patients, carrying the symbolic meaning of life's hope and hope. The longitudinal view of the hospital corridor intensifies the oppression and a sense of deep life value among cancer patients. The trembling finger movements of cancer patients are a psychological manifestation of cancer patients, representing emotional fear and anxiety. The cancer-fighting narratives of the cancer patients are precisely encoded with their personal life histories, the spirit of The Times and aesthetic feelings [4]. It is not only limited to the narratives of cancer, but also simultaneously expresses attitudes towards life and the value of life. After watching the film, the audience interprets the above symbols based on their own feelings, and then becomes the interlocutors of the film. Through their dialogue and dissemination, that is, the audience's participation enables the effective dissemination of the film to achieve multi-dimensional extension with humanistic depth.

3.2 Realistic Materials and Expressions of Truth, Goodness and Beauty

The "heartwarming" films have shifted from monologue to inclusive dissemination. "Monologue" transforms into listening to the voice of The Times, uncovering and carrying the stories that need to be expressed and disseminated hidden in reality through the true, the good and the beautiful in the human world. In the "conforming" narrative communication, it constructs rituals from the changes in narrative perspectives, character relationships and narrative themes. For instance, the film "The Big Event in Life" uses the funeral industry as a medium, integrating the concept of death with regional culture, interweaving and connecting the emotions of the orphans Wu Xiaowen and Mo Sanmei. Through their story, it conveys the value of life and the warmth of humanity. It does not actively emphasize tragedy but instead adopts a life-like narrative and delicate emotional expression, enabling the audience to re-understand the profound meaning of death and life. The transformation of characters' identities and the development of their

relationships form a narrative main axis with the theme of "life above all", creating an emotional climax with a sense of ceremony.

3.3 Third-person Perspective and Immersive Experience

Film art is like a mysterious treasure trove, conveying profound meanings and contemporary values through symbolic elements such as symbols and images. Warm realism films have shifted from the "id" to the "superego" in their dissemination perspective. Filmmakers step out of the individualized realistic perspective and examine the heartwarming light in reality from the third-person perspective of "God". They immerse themselves in the narrative with soft emotional narratives, allowing moviegoers to receive a spiritual cleansing during the viewing process. The "superego" is not about reflecting on reality, but rather observing it from a broader and more objective perspective [5]. It not only sees the hardships of life, but also the sunshine and hope within it. In the film "Little Me", the director follows the life trajectory of the protagonist Liu Chunhe from a third-person perspective, presenting the joys and sorrows of ordinary people in their mundane lives. The film does not have intense dramatic conflicts. Instead, it conveys a heartwarming power through the detailed depiction of daily life, such as mutual assistance among neighbors, concern among family members, and the persistent pursuit of dreams. The audience followed Liu Chunhe's emotions and stories, as if they were right in the middle of the story, and gained an immersive emotional experience. In warm realistic films, the use of a third-person perspective not only ensures the objectivity and integrity of the narrative but also, through the delicate infiltration of emotions, enables the audience to feel the brilliance of humanity and the beauty of life.

4 Conclusion

Warm realism films, as an important art form from the perspective of empathetic communication, have constructed a unique value system, logical framework and communication path in their narrative practice. In the flexible communication and identification shaping of empathy decoding, it enhances the narrative's appeal and penetration through technological means, and promotes humanistic communication and the intercommunication of hearts through emotional bonding. At the narrative logic level, the logic of depicting group characters to individual characters, the logic of reenactment of scenes to memory reconstruction, and the logic of integrating emotion and reason to resonate with the audience have been constructed. The narrative practice of warm realism films not only enriches the surface language of realistic films, providing a development path for the genre diversity of Chinese films, but also spreads humanistic care and positive social energy through empathy, constructing a new media memory ecosystem. In the future, we should further explore the spiritual core of Chinese culture, combine traditional culture with modern narratives, create warm realistic film brands with Chinese characteristics, and enhance the international influence and cultural soft power of Chinese films.

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