

Audio-visual feast of Oriental fantasy: the sound landscape and video aesthetics of Chinese fantasy films

XIYAO HU

Cheongju University, South Korea

ABSTRACT

In recent years, the innovation and breakthrough of Chinese fantasy films in audio-visual language are remarkable. From the two dimensions of sound landscape and image aesthetics, the Oriental fantasy characteristics of Chinese fantasy films are discussed. By analyzing the cases of classic fantasy films, combining their unique sound construction strategies and visual expression techniques, it reveals how these films build a fantasy atmosphere from the perspective of sound and image, and convey the Oriental aesthetic implication. Chinese fantasy films are forming their own unique sound landscape and image aesthetic system, which is an innovative achievement of Chinese filmmakers integration of traditional Chinese culture and modern film language, highlighting the cultural confidence and aesthetic pursuit of Chinese fantasy films.

KEYWORDS

Oriental fantasy; Chinese filmmakers; Oriental aesthetic implication

As a unique film genre, fantasy film has emerged in the Chinese film market with its magnificent imagination and audio-visual wonders. Chinese fantasy films take Oriental elements as the creative source of China, absorb the long Chinese history, culture, myths and legends, and integrate modern film technology to create a unique fantasy world. These films not only show the charm of traditional Chinese culture, but also reflect the innovative ability of the Chinese film industry. A thorough analysis of the aesthetic style of Chinese fantasy films is of great significance for promoting the development of the Chinese film industry and enhancing the competitiveness of Chinese films in the international market. This also helps to have a better understanding of the inheritance and innovation of Chinese culture in contemporary times, as well as the unique value of Oriental aesthetics in the film art. Based on the two dimensions of sound and video, this paper tries to systematically explore the aesthetic characteristics of Chinese fantasy films, and further consider the possible path of their future development, in order to provide new ideas and enlightenment for the development of Chinese film industry.

1 The sound landscape of Chinese fantasy films

1.1 Trial and error and innovation in sound design

In the process of sound production of Chinese fantasy films, facing the improvement of film imagination and production ability, sound designers often need to try, modify and try again to find the ideal sound. The process is full of challenges and creativity, and requires unlimited imagination and skill from the designers. Take New God List: Yang Jian as an example. In the paragraph in which

Yang Jian was trapped in the Tai Chi diagram, the director asked the sound to be abstracted and hoped that the sound effects could hold up the whole scene. To achieve this effect, sound designers need to try and error repeatedly, extract what the director likes from different versions, and then merge and adjust them. This process is like a "audio adventure", designers need to find a balance between abstraction and concrete, seeking the best match between sound effects and music, to create a refreshing sound landscape. In the sound design of the aircraft, it has also experienced a style change from "hardcore blood" to "ancient style fairy man". Designers try to use the water wheel rotation, wood creak, exhaust fan rotation and other sounds as the basic timbre of the aircraft, and then through the variable speed change tone, plug-in modulation and other means, gradually close to the directors requirements of the "mixed energy driven simple wooden boat" texture. This process requires designers to have a keen insight into sound materials and to be able to learn from everyday life. Capture the unique sound elements in the life, and use a variety of technical means to transform, and finally give the aircraft with vitality and imagination. For the sound design of different characters, the sound team uses highly recognizable instrument sound, such as bowl, west tower, string, bell, wind bell, harp and sound tree, to enhance its symbol and uniqueness. Each instrument has its own special timbre and symbolic meaning, and the sound designers need to understand the mystery in order to skillfully integrate it into the character shaping. For example, Yang Jians nine magic uses the hum of bowl, the jade pipa integrates the sound of sitharp and strings, and the red umbrella mimetal bells and glass wind chimes... These unique designs are the result of repeated experiments and careful polishing by the sound team. The innovative road of Chinese fantasy film sound design is a process of constant trial and error and continuous breakthrough. In the face of the "impossible" brought by fantasy elements, sound designers need to break the shackles of conventional thinking and use the language of audio to reinterpret the connotation of the film. They are like a group of tireless "audio alchemists", casting their imagination into an auditory miracle, and finally presenting a soul-shaking sound feast for the audience. This spirit of innovation and artistic pursuit is exactly ChinaFantasy film sound design of the soul

1.2 Between reality and fiction: the way of building animated sounds

As an animated film based on ancient Chinese mythology, Jiang Ziya is ingenious in its sound design. Director Cheng Teng hopes the film can break the shackles of previous animated films and present a real and credible fantasy world. In order to realize this vision, the voice team had in-depth communication with the director in the early stage, and established the production direction of "creating fairy tales with the sound ideas of genre films and road films". Although Jiang Ziya consists of fictional images and characters, the entire sound team strives to create an immersive sense of reality. Whether it is the setting of the character dialogue, the performance state, or the spatial texture of the environmental sound, or the design of special sound effects, all adhere to the concept of "let the audience believe and agree with the world". They refused to separate the animated sound from the live-action sound, but tried to combine the two to create a lifelike "ginger tooth world". As an animated film, the production process of Jiang Ziya is challenging. At the beginning of sound production, the picture is often some three-dimensional gray mold, special effects are absent. The sound team needs to imagine the final video presentation, while making the corresponding sound footage in advance. And as the film continues to polish, they also have to frequently adjust and modify the sound, which is undoubtedly oneThe process of "crossing the river by feeling for the stones", filled with both challenges and surprises. Nevertheless, the tacit cooperation between the sound team and the animation production team still ensures the continuous improvement of the sound quality of the film. In order to build a real time and space, the sound team conducted a detailed analysis and restoration of every scene in the film. They refer to the "Jiang Ziya World Map"

provided by the director, and find the corresponding real geographical location of each scene according to the landform and climate of each scene, and record various environmental sounds on the spot, and strive to reproduce the true state of nature. For example, as the film opens with the North Sea border, the sound team creates a bleak sense of frozen ice sheets. In the space of Jiang Ziya fishing, the change of the wind suggests the characteristics of the surrounding terrain. As for the mysterious and mysterious palace, it is through the resonance of the wind metal and instrument rhythm, showing a kind of supreme majesty. In addition to the detailed dialogue and sound effects, the soundtrack of Jiang Ziya is also quite ingenious. The music created by composer Huang Yinghua is characterized by the characteristics of sound effect, which is integrated with the sound effects of rhythm such as chimes and static virtual drum in the film, jointly creating a tragic and moving epic sense. The perfect fusion of music and sound effects is vividly reflected in the fragments of Jiang Ziya nirvana: sound effects timely fade out, music quietly flowing, everything returns to silence, only Jiang Ziya and small nine deep friendship echoed for a long time. "Let the sound effect with rhythm and emotion, and let the music participate in the plot expression", which is the successful law of the sound production of Jiang Ziya, and also shows the new environment of the sound art of Chinese animated films

2 The image aesthetics of Chinese fantasy films

2.1 Visual transformation of traditional aesthetic concepts

In terms of image construction, Chinese fantasy films can often draw rich inspiration from the traditional aesthetics, and skillfully integrate Chinese painting, color, poetry and other elements into the modern image language to create a fantasy aesthetics with unique Oriental charm. Taking landscape painting as an example, it contains the ethereal, elegant, long artistic conception and other characteristics, providing a new idea for the design of fantasy space. Take the Trilogy of The Gods as an example. When constructing the visual image of "Yunshan", the film draws on the composition and brushwork of landscape painting, interweaving the cliffs, pine forests and flowing water into a magnificent long scroll. Yuqi palace towering into the clouds, peaks and competition show, the sea of clouds lingering, all show the ancient fairyland magnificent and clever. The "Emperor River" World War I placed the battlefield between the mountains and rivers, but there is no lack of poetry, showing the meaning of "flying mountains and wide water, smoke". This kind of spatial consciousness derived from landscape painting makes the audience seem to step into a volume of vivid splash-ink, and feel the charm of myths and legends personally. Color aesthetics is another treasure of Chinese traditional art, which pays attention to the symbol and emotional expression of color. In the use of color, fantasy films often choose the colors full of Oriental charm to foil the character and emotional changes. Take White Snake: Origin as an example, the film is extreme in color design. Lady Whites white dress symbolizes her pure and flawless character. And Xu Xians blue shirt, with his indifferent fame and wealth, calm and wise personality. When the two are happy together, the picture is mainly warm and lively orange and yellow tones, reflecting the atmosphere of joy. When the crisis, conspiracy, the cold color rendering and created an atmosphere of suspense thriller. And the white lady after discovering the truth refused to leave, in the vision is more with the help of the red tone of the transition, by the festive big red gradually into the bleak blood, a symbol of love by sweet to pathos. This delicate control of color highlights the traditional Chinese artistic purport of "empathy in things", and also makes the emotional tension of the characters get incisively and vividly displayed. In terms of image shaping, Chinese fantasy films do not simply imitate Hollywood fantasy types, but strive to find a level between traditional aesthetics and modern technology

2.2 Innovative application of digital special effects technology

The advent of the digital age has opened up a new expression space for the image aesthetics of Chinese fantasy films. Advanced special effects technology not only provides the technical support of visual spectacle, but also gives infinite possibilities to the innovation presentation of traditional cultural elements. Chinese fantasy films are based on the local, looking to the world, and actively explore the perfect integration of digital technology and Oriental aesthetics. The increasing maturity of digital synthesis technology provides a better platform for the visual reproduction of Chinese elements. Myths, legends and classical images in traditional culture can all be endowed with images through digital technology, and can be presented vividly on the big screen. Originally only exist in the text imagination of the magic weapon, fairy home magic weapon, can also "live" in the digital age, release a dazzling magic power. For example, the flying sword can be in the fight, into a gorgeous light and shadow, and can be transformed into a magnificent battlefield background, the ancient god beast can be lifelike, showing the sense of unreal texture... digital technology with its broad imagination, the visual image of Chinese classical elements to a new height, not only retain the Oriental charm, and highlight the modern sense, make the audience find new and refreshing.

The image space created by combining virtual and real is the unique charm of fantasy images given by digital technology. In today's world of visual effects, fantasy films do not blindly pursue visual wonders, but pay more attention to the organic unity of virtual and real scenes, and strive to create a natural imaginary world. Live action shooting provides a real and natural texture for the film, and digital synthesis extends the imagination indefinitely.

3 Sum Up

Throughout the development process of Chinese fantasy films, we can see a vivid epitome of a national film seeking cultural confidence and artistic innovation. From the localization of the type of exploration, to the diversification of the narrative expansion. From the creative transformation of traditional aesthetics to the innovative application of digital technology, domestic fantasy films are undergoing an all-round gorgeous transformation. With traditional culture as the foundation and modern technology as the wing, it strives to create a fantasy aesthetics that integrates things and things with tradition and modern. Although this process of exploration twists and turns, but also full of passion and hope. Through continuous attempts, reflection and breakthrough, Chinese fantasy films will surely write a chapter of the era of national self-improvement in the genre innovation, and reach the center of the world stage on the road of seeking cultural confidence.

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