

The Evolution of Chinese Film Sound Art and the Modern Construction of Traditional Song poem

-- An Analysis of the “Re-nationalization” Way Forward in the Movies of the Republic of China

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Abstract

Modern Chinese Song poem is to inherit and develop National Song Poetry Tradition and form the stylistic category of cross-media “spread poetry”. It has always been present in the evolution of the concept of the Republic of China from silent to sound film, and “sound” is an important quality of film art. It not only visibly constructs the self-conscious history of the film from the silent to the sound in the Republic of China, but also potentially supports the history of cross-media interpenetration between the traditional modern construction of poetry in the rhetorical dimension and the film of the Republic of China. There is also a “circle structure” between the criticism of modern Song poem and the film of the Republic of China, that is, Song poem are based on the modern construction of “collected remarks on poetry”, such as “poetry traces emotions” and “entering the spirit”, “poetry is that by which one carries the way” and “poetic technique”, and coexist with the state structure of the film aesthetics of the Republic of China. with its nationalized ontology expression, it continues the “re-nationalization” of the Republic of China movies.

Keywords

Movie sounds; Modern Chinese Song poem; Republic of China movies; Re-nationalization.

1. Introduction

Modern song poems refer to poems that are accompanied by music or recitation or singing. In the past research discourse, Modern song poem has long been in the literary “nameless” zone under the declining tradition of ancient poetry, It’s worth noting here that ancient Chinese poems are song poems. the research of the sexual relationship between poetry and music after the separation of songs and poetry has become a substitute for modern song poem research. Correspondingly, the academic circles are familiar with the concept of film music, film poetry and even film poetics to construct the national “structural elements” of the Republic of China film, that is, film as an audio-visual media art, “picture and sound play the main function and the secondary function respectively.”The typical domain of the film incorporates the music and poetry in the natural language of the film into the connotation of “sound”, and connects it to the value domain of “promoting the details of the main line of the relationship”. [1] In this context, certain types of “sounds” in the film play a structural role in the film narrative due to their song characteristics on the one hand, and call a poetic landscape in the film narrative due to their poetic appearance on the other side, and are based on The local expressions and positions used in the style indicate the nationality of the film narrative in the Republic of China.

However, it is difficult to explain the following issues from the perspective of the film nationality research in the field of poetry and music in the above-mentioned style and use, point and aspect, part and whole. The first is “cross-media mutual penetration”. How should the “sound” in the

silent films of the Republic of China integrate with the “present” audio-visual media such as singing and dancing to achieve non-detailed effects that affect the overall situation? How can the “voice” in the subsequent stage of overlapping voices be the focus of controversy to concretely construct its ontological meaning? The second is “cross-style infiltration”. In the above-mentioned musical expression and poetic standpoint, how to break out of the framework and explore the true structure of the “re-nationalization” of traditional song poem criticism with the Republic of China movie from a holistic perspective? To explore the true nature of these issues, we need to face up to the “rectification” of modern songs in the literary world. Liu Dongfang’s “A Preliminary Study of the Concept of Modern Chinese song poems” and Lu Zhenglan’s “ ‘Songs’: The Renaissance of a Literary Genre” both combine modern song poem is regarded as a “replaying flower”, and based on “it seems to be a blind spot in the academic world”, it “tries to continue and restore the blood connection between modern and ancient poetry.” [2] Liang Xiaomei’s “The Aesthetic Variation and Value Reconstruction of Song Poetry in Film Dissemination” and other articles have more typically crossed the literary discipline and revealed the three-dimensional originality of “spreading poetry” between film and literature, and then began to notice The cross-media mutual infiltration of poetry and film at the level of stylistic collusion, but this also ignores the fact that the modern construction of “modern song poem” itself as a national traditional poetic style still exists in the cross-media mutual infiltration of imported film art. Traditional poetic criticism and film aesthetics played a structural role in the re-nationalization of films in the Republic of China in the dimension of cross-literary interpenetration. Therefore, this article selects “Resurrection of Conscience” and “song of the Fisherman” and other important films that have influenced the film history of the Republic of China as cases, trying to demonstrate the construction of the “re-nationalization” of the Republic of China film from the perspective of modern song poem.

As for the origin of the research of this thesis, The research topic of the "re-nationalization" of the Republic of China film in this thesis benefited from Wang Haizhou's article "The Re-nationalization of Chinese Films-The Road and Way Forward for the National Construction of New Chinese Films", which pointed out "The exploration of the nationalization of People's Films" is an epochal proposition for Chinese films to practice the "re-nationalization" of Chinese films in a new historical period and new aesthetic goals." On this basis, the author further studies the practical problems of "where did the re-nationalization road of new Chinese films come from? The road ahead of fusion is directly constructed in the pedigree of the Republic of China movie. See Wang Haizhou: "The Re-nationalization of Chinese Films-The Road and Way Forward for the National Construction of New Chinese Films", "Contemporary Films", Issue 5, 2020.

2. Self-consciousness: The Diachronic Evolution of the Cross-media Interaction Between Songs and Poems as "Sounds" and Films of the Republic of China

The evolution of the Republic of China film from silent to sound is not only closely related to the development of film technology in the world, but also the “sound” medium of film language and the modern construction of national song poem tradition constitute a cross-media interpenetration from hypotaxis to parataxis. It is worth noting that modern poetry as a film language is based on the consciousness of the film “sound” in the rhetorical dimension, that is, the early films experienced the consciousness of “sound” and the “sound” in the rhetoric dimension. “(Songs) Consciousness of consciousness. Represented by "The History of Chinese Film Development" edited by Cheng Jihua, The history of film is generally considered to be the “Chinese opera film” that initiated the “re-nationalization” of the Republic of China film. “The potential meaning of participating in the national construction of movies. Just like the Battle of Dingjunshan’s bias towards “fighting” scenes such as “please”, “dance sword”, and “clash”, and

the reliance of “storytelling” in the popular literary narrative tradition of “storytelling” in the movies of the Mandarin Duck and Butterfly School in the 1920s, early silent film language The film language under the circumstances is in the internal imbalance of “shifting the sound into the picture”. But for the audience, this does not mean that the audio-visual experience under the technical regulations of silent films is lacking. Huang Dequan once expressed the Shanghai audience under the silent film: “Chinese opera movies also seem to be relish.” [3] In 1897, articles such as “Weichun Garden Watching Movies” in Shanghai’s “Newspaper” and “Tianhua Tea Garden Watching Foreign Juggles” and other articles in “Game News” showed that Western music and other film “sound” media were included in the film. Already existed in the practice of the amusement park in the late Qing Dynasty (1644-1911), but in view of the collective unconsciousness of the “sound” and even the “song media” in the early silent film context from production to consumption, it was not until 1926 that the star film company produced the collective unconsciousness. With the release of “Resurrection of Conscience”, each link of silent film production and dissemination has markedly demonstrated the consciousness of the film’s sound consciousness.

When the silent film “Resurrection of Conscience” was released in December 1926, Yang Naimei, an amphibious star who became famous by starring in films such as “The Soul of Yuli” and “Enticement of Marriage” and singing Cantonese songs, is about to participate in “Resurrection of Conscience” and is going to sing the film in person. The advertising news of the episode “Nanny Song” has been widely seen in the newspapers. It is obvious that the film marketing strategy of “Resurrection of Conscience” highlights the sensational effect of stars and the two highlights of silent film fusion singing and dancing. In fact, this kind of pioneering work has been practiced before. In the silent film “The New Couple's Family”, Yang Naimei once sang “Princess Jin’s Crying Seal” between the scenes. However, the message “Yang Naimei sang at the scene has no connection with the film” published in the newspaper of “Shen Bao” shows that: The attributes of singing, [4] as the medium of film “sound”, has not yet been integrated into the film narrative. The silent film “Resurrection of Conscience” also set up a live performance “Nanny Song” and escaped the sound source from the silent movie screen to the staged real scene, especially the moment of the peak of emotional infection of the cross-examination, and then constructed it. The polyphonic “montage” film rhetoric effect of the strong dissemination effect of the real scene “camera” and “plot” all show that “sound” can strengthen the language of film narrative and even the ontological meaning of rhetoric through staged media: “Nanny song” was specially created by the director Bu Wancang and others for the three-dimensional transmission of the shocking plot of the green baby’s repeated resignation, loss of children and other world changes in the film. Circumstances of “Nanny song”: “When he was officially on stage, Namei’s makeup was exactly the same as in the film. When the movie was screened, Namei was sitting in the living room and singing, the screen was raised and the stage lights gradually brightened, and our small national band played behind the set. Namei also did the same expression in the film, sang her voice lightly, and sang ‘Nanny Song’. After singing, the screen went down and the screening continued.” [5] Correspondingly, “The male guest applauded thunderously, while the female guest was full of tears” is a true portrayal of the acceptance of staged song “voice” in the film at that time. [6] The singing of “Nanny song” appears in the connection between the virtual and the real scene of the film from the screen to the stage. This not only conforms to the “drama” form of expression which is one of the traditional lines of ancient poetry, but also implies the same inner meaning of the song and poetry. The narrative gap between film language and rhetoric. In the lyrics, “Autumn rain drips phoenix trees, autumn flowers are all red, look at the whispering swallows swarming the sky. / The chickens go with the mother, the calves lead the village children, I feel as if I’m in the void” and other words blended in poetry that blends scenes and scenes. Connotation, and “Money, the mother and child do not meet each other apart! / Class, you gave me my beautiful son to the

end” suddenly turned to the straightforward style of ballad poetry, the ingenious weaving of the two makes the language of the song poetry “The virtual experience of I am perplexed” and the real cognition of “money, class” and so on that cause the horror of the world are “edited” and combined with each other, and through the inner rhythm of the sad song of the green baby in the dimension of virtual and real experience It strengthens the lens connotation of the continuous unemployment and loss of the green baby in the silent film. It’s worth mentioning that “Nanny Song” is composed by Feng Chunhang, who is “good at being good at sadness”, In actual singing, Yang Naimei also “used the tunes of Su tunes”, which “inherited the melody and movement of Su Kun and Su Tan, and was not influenced by Western pop music.” [7] The phonological structure lies between the poetry and the ballad. The poems in the middle of the world acquire the auditory meaning of “drama”, And this shows that “Resurrection of Conscience” borrows the staged “sound” to assist the consciousness of the film “picture” narrative, and more consciously carries out the rhetorical transformation of the song sound ontology, and is “producing a sad tone, The voice of the song is more and more sad, and those who hear it pay respect”, “and the applause of the masses is like a spring thunder exhibition” in the repercussions of the silent film’s simple “voice-over” acceptance. [8]

In fact, the staged “voice-over” singing and poem practice in “Resurrection of Conscience” puts the sound outside of the movie screen, marking the “harmonious” sound-picture relationship of “consistent sound and picture” at the ideographic level. In 1928, Hong Shen translated the Soviet Union Eisenstein’s view of sound as the “route of least resistance” to film production, which would encourage film production to “mechanically use sound to shoot advanced drama”, and ultimately “make the montage culture tend to The pre-judgment of death” and the introduction of the concept category of “sound and picture counterpoint”, [9] But he understands the connotation of “counterpoint” from the perspective of the secondary subject that “the sound is all used as a foil for Montage, and then Montage can be more developed and perfect”. [10] This also symbolizes how the same “sound” referred to in the six or seven years of overlapping voices in the early 1930s and the Republic of China films has become “sound” in the signifier division of “stage” and “drama”. :Under the influence of “dialectic films” in the early days of sound films completely abandoning the modeling experience of the silent film era and returning to the outdated rules and habits of stage plays, as well as the reality of language barriers such as “dialects” in film acceptance, Film companies such as Lianhua “take advantage of the language barrier of American sound films in my country and use artistic and well-made silent films to seize the market.” [11] Following this, “song of the Fisherman” hit a record of 84 days of continuous screenings.

The silent film “song of the Fisherman” premiered in 1934 is not strictly “silent”. Director Cai Chusheng introduced the technology of the “Sanyou” domestic recording company after eliminating the difficulties of various parties, so that Xu Xiaomao in the film screen sang in real time many times. There was the sound of “song of the Fisherman”, “Clouds are floating in the sea and sky, fish are hidden in the water...the tide rises, the waves surge, the fishing boats are floating from the east to the west... The fish is difficult to catch and the boats are heavy, and the fishing people My children are poor, the broken fishing net left by my grandfather, be careful to rely on it for another winter”, These lyrics “have the typical folk song flavor and rich life breath of Zhejiang area”, [12] It also has a distinctive poetic quality, with a slow and coherent rhythm and a sonorous and sad rhyme. The rhymes such as “empty”, “middle”, “east” and “heavy” also have “Chinese Middle Eastern rhymes”. The language is concise and vivid, and it reveals “lyricized poetry.” The tactile aesthetics of ballad poetry. It is worthy of a closer examination that “song of the Fisherman”, which has the nature of modern song poem, extends to the internal sound-picture relationship for in-depth parataxis in the “de-stage” media transformation. In 1930, Feng Naichao, Xia Yan, Zheng Boqi and others discussed “the future of sound films” in the monthly “Art”. They believed that the artistic essence of “drama”

represented the development direction of the proliferation of musicals and dialogue films at that time. "Sound films should overcome the disadvantages of stagedization and restore the unique expressiveness of the pictures." Therefore, "audio films are also a good tool for propaganda and agitating the masses." [13] The singing voices in "song of the Fisherman" are interpenetrated with the medium of "the unique expressiveness of the picture", and the depth of cross-media agreement is highlighted in the following three lens combinations: one is the kitten and the little monkey in childhood Playing by the water, the young man of the He family, who came running with his bag on his back, faced the two brothers and sisters asking "What are you reading today? Hurry up and teach us", and said childishly, "No! You get first served." Sing a "song of the Fisherman" to me, otherwise I won't teach it to sing. The shots here are unified in the real scene around the sound source of Xu Xiaomao, and the seaside fishery that the sound connotation points to is reserved. white space is used to form an aesthetic atmosphere of "separation of sound and picture"; The second is that the Xu Xiaomao, Xiaohou and uncles of Shanghai Survival Period laughed hard under the hardships of real life, while the blind mother Xu said that "Shanghai is a good place, and the Xu Xiaohou are much more happy here." From the perspective of narrative, the Utopian imagination calls Xu Xiaomao to sing "song of the Fisherman" with satisfaction. From the perspective of narrative, the "contrast montage" here is a combination of unnatural language such as the narrative of the "contrast montage". Xiaomao sings "song of the Fisherman" and its overall structural "intertextuality" in the picture of "It's hard to catch fish and rent heavy boats, and the world is poor"; the third is that Xu Xiaomao, who was fishing at sea, was dying of his younger brother. At the same time, I sang "song of the Fisherman" again, and the scene accompanied by the sound is the scene of the sound source of the Xu Xiaomao and the Xiaohou snuggling together with the fisherman's hard work and the fishing boat on the vast ocean waves. Imagery and other shots are switched to each other. For example, the scene of a movie that sings to "the sea breeze is blowing on the face" shows the endless scene of fishing boats on the sea. Dimensional poetic imagination. Conversely, judging from the endless images of fishing boats, the far-reaching and sad singing voices in song of the Fisherman's music constitute the artistic effects of "voice-picture counterpoint" such as simple "voice-overs", That is, through the "suggestion ellipsis" style artistic technique in the picture of the group of fishing boats on the sea that escapes Xu Xiaomao's spiritual tragedy, let the audience imagine the tragedy area dotted with countless fishing boat families outside the picture. On the whole, the rhetorical movie sound (folk song poems) expands the lyrical boundary and narrative capacity of its ontology in the narrative space of the movie, and the movie art is also in the "de-stage" sound transformation. From the perspectives of lens application, picture composition, color collocation, etc. the ontological meaning of "song poetry" (sound) in the advanced relations of film language, film rhetoric, etc. was found, and then the whole aspect of the evolution to the sound film and the film The deep self-consciousness of the "sound" medium within the medium.

3. Circle Structure: The Connotation Construction of Modern Song Poems and the "Re-Nationalization" of the Republic of China Film in the Cross-Literary Interpenetration

The film language theorist Mardan believes that "because the film screen contains all kinds of illocutionary meanings and various ideological extensions, we should compare the language of the film with the language of poetry", and the film music "should be a reference to the film. The plot structure remains autonomous", [14] This shows that film and poetry at the linguistic level in the traditional film theory have a certain isomorphism. The "sound" medium in the cross-media interpenetration described earlier constructs the cultural ontology of modern song poem in the rhetorical dimension. It communicated the cross-style and interpenetration of film

and song poem in the context of the modernity of the Republic of China, and here it is the traditional modern construction of song poem and the “re-nationalization” of the film dimension that has been hidden for a long time. The intersection picture emerges from the surface and reveals an advanced circle structure system, as follows:

3.1. “Poetry Traces Emotions” and “Entering the Spirit” : The Poetic Criticism of the Individual Dimension and the “Re-Nationalization” Aesthetic Circle of the Republic of China Movie

“Poetry is derived from emotion and exquisiteness” in “Wen Fu” represents the canonical poetry and music thought since the “Preface to Mao's Poems”. Therefore, Its “poetry traces emotions” can be traced back to the expression demand of “sentiment in the middle but form in words, lack of words, so sigh; sigh of insufficiency, so chanting”. It is shaped from the texture of the modern song poem of “Emotion comes from the sound, and the sound is called the sound of the text”, that is, “to make the original ‘sound’ become the rhythmic’ sound. Because the rhythmic sound is convenient for orchestrating the dance, emotion Can be fully expressed, and then receive the effect of communicating with people and gods.” [15] This kind of individual expression level is compared with the “sound” to the “sound” operating mechanism of song poem. In the modern transitional context of the Republic of China, it generally operates as the sound of “grief”. In this case, modern song poem serve as a continuation of the tradition of national song poem. The stylistic category of cross-media “spreading poems” also complicates narrative with movie screens with its unique sound characteristics and poetic space, building a nationalized image ideographic rhetoric system and its aesthetic style.

For example, the silent film “Ye Cao Xian Hua” directed by the second-generation director Sun Yu was the first artistic precedent in the narrative of silent film with song singing form. In the episode “Looking for a Brother”, “The night is cold, the jackdaws are looking for their nests. The singing voice, my brother can Do you listen? Contradictory tunes and poems such as Mang Tianya, Homeless, etc. sing the chaos and grief under the modern experience of “joining the army”. The narrative structure of this piece of tune appears in the film scene where the music college graduate Huang Yun met and taught the flower girl Lilian sang the opera ‘Looking for a Brother’ in a Thousand Miles”. The contrasting montage-like combination of pictures makes the audience In the impact of sound and picture, the resonance of the universal “grief” experience of the times and the confirmation of the concept of modernity transformation are obtained. Sun Yu once said that the theme of “Looking for a Brother” came from “a song passed down by the Russian folk”, “The lyrics are in Russian. When my brothers sang that song together on a moonlit night by the sea, that kind of desolation and sadness The kang voice moved me so much, so I compiled a stage opera scene of ‘Ye Cao Xian Hua’”. The implication is that Sun Yu felt the modern experience of “grief” common to the Eastern and Western nations in the Russian song of “Desolation and Sadness”, and then when he wrote “Unfortunately that sad and majestic Russian lyrics”, [16] based on The traditional Chinese folk aesthetic psychology has created a poetic “reunion” style of “sisters looking for brothers, in thousands of mountains and rivers, another ten years, when brothers and sisters meet again, we shed tears, and thank the sky”. artistic conception. As a modern expression of “grief” under the poetry of “fate”, this type of “voice” contributed to the republican movie stitching in the world into a pedigree constructed by folk, time, and even nationality, and has a deep meaning. The next step was to construct the “re-nationalization” of the Republic of China movies with the advanced space of poetry and poetry in the context of modernity.

Although the film “Ye Cao Xian Hua” from the song “Looking for a Brother” at the end of the poem to the overall narrative structure of the “La Traviata” tragedy at the end of the tragedy in the end of the contrary and transformation reveals the traditional narrative concept of “reunion”, but in this It contains the “grief” body feeling of the traditional “talented men and

beautiful ladies” psychological model under the impact of modernity, And with the highly developed “sensory experience field of modern Shanghai at the beginning of the 20th century, film creators and audiences in this field are concentrated in the middle class in the urban area. Have a modern urban mentality”. [17] For example, in the new citizen film “So Prosperous” directed by Ouyang Yuqian in 1937, Li Siwei’s wife Tao Chunli sang “beautiful celebrities, oil and gas” at a dance party where reactionary warlords, speculative politicians, and petty bureaucrats gathered in the upper class of the city. The wall fragrant car/flower lights are all on, who cares about the slogan of the sunset”, “Look at the flowers everywhere, the beautiful window Zhuhu/Shankuma water, love the seedlings and the leaves/grow roots and shoots everywhere”. In the movie screen, the drunkard King Commander and the many women’s promiscuous communication, the image language and rhetoric artistic conception continue the internal aesthetic meaning of “poems are precious and vivid” in traditional Chinese poetry, Zhong Rong’s Preface to “Shi Pin” is typically in “Poetry has three meanings” on the basis of “inspire”, “comparative” and “poetic essay”, clarify Hongsi three meanings, use them as appropriate, dry them with wind, moisten them with alchemy, make the taste infinite, and the one who smells it will be tempted, Is the poetic realm of “the best of poetry”. Specifically, Tao Chunli’s extravagant singing voice in the movie screen surpasses the one-dimensional poetic transmission of “inspire”, “comparative” and “poetic essay” through the form of “stage play”, which fits in with the “entertainment of guests and inspiration encounters” since the Tang and Song dynasties. With the audience’s traditional aesthetic rituals, the oriental glass vases in the “stage”, the spiral staircases under the aesthetics of industrial machinery, the metallic carved railings and other elements that are both traditional and Western, constitute the “Art Dec Architecture”. Modern landscape atmosphere, the stage with glamorous clothes on the stage, drinking champagne and wine, and drunkenly enjoying the Spring Festival modern urban men and women picture scrolls, together with the stage focus Tao Chunli singing and singing audio-visual scenery, to bring the audience lively a shock image experience at the sensory level. At the same time, Benjamin revealed from the perspective of media technology the historical transformation of from the appreciation of quiet to the perception of “shocked” and “distracted”. That is to say, with the advancement of the modern transformation of the Republic of China, under the general “anxiety of modernism”, “the decline of flavor and the rise of shock” have become a prominent trend of the times. [18] In the film “So Prosperous”, Tao Chunli sang simple words such as “I love freedom... Dear friends... Everyone” when they came to the “square stage” of the urban underclass gathering with Mrs. Zhang’s younger brother Yucheng. From the perspective of the film’s narrative structure, Tao Chunli’s “staged” performances in the living room and the square constitute a contrasting montage artistic effect, which allows the “shock” sensory experience of the individual dimension to be transformed into the image basis of the group dimension of emotional identification And imagination space. Another example is when the movie “Singing in the Middle of the Night” uses a huge disfigured portrait...and green light bulbs as the eyeballs of the monster face to increase the sense of horror and horror. When the audience is “shocked” by the sensory experience, [19] The theme song “Singing in the Middle of the Night” and “Hot Blood”, “The Love of the Yellow River” and other interludes also let the gloomy and treacherous modern shock context in the harmony of sound and picture. The image rhetorical poetic realm of Fable. Li Oufan once deconstructed the modern imagination of shock as a process of emotional transfer of “shock and then fascinated”, and the psychological mechanism of this kind of “fascinated” did not linger on the grief of the individual in the cross-literary interpenetration of sound and picture. And even advanced sensory experiences such as “shock”, For example, Miriam Hansen “trying to bring sensory and material experience into the interpretation of the term modernism, making it a concept open to life practice”, [20] That is to say, “Vernacular Modernism” essentially reconciles the national poetics of the daily and popular levels of Vernacular with the experience of popular modernism in the world, and is based on

the sentiment in traditional poetic criticism. The signifier identity with “speaking will”, etc, together reveal the overall trend of the era that the synergy of individual poetry and film narrative converges to the people dimension of song poetry and film national narrative.

3.2. “Poetry Is That By Which One Carries the Way” and “Poetic Technique”: The Poetic Criticism of the People's Dimension and the "Re- Nationalization" Aesthetic Circle of the Republic of China Film

The Preface to Mao Commentary says that “the poet who has his will, his heart is the aspiration, and his speech is poetry”, which also established the basic formula of “poems expressing the will” in Chinese classical poetry: “words” as the concrete creation The activity communicates the “will” of in the heart and the poem written in writing. Therefore, the “yan” that bears the meaning of verbs constructs a close connection between different expressions of the same sound, such as chanting and singing. When Li Shan annotated “Mao Commentary” in the Tang Dynasty, he even proposed the poetic production relationship of “poems express aspirations, so it is based on emotion”, which directly overlaps the poetic category of “expressing aspirations” with “favoring”. Although there are still divergent opinions on this in the academic world, it also reminds us that the previously mentioned song poems, as “spreading poems”, produce “grief” and “shock” and other modern experiences of individual dimensions in the interpenetration with the film style. It is the practical use of film production and consumption to cater to the folk capital and the aesthetic psychology of the citizens. The introduction of the poetic category of “poetry is that by which one carries the way” in this section helps to broaden the cross-literary and interpenetrating vision of the “production-consumption” dimension of poetry (sound) and film (picture), and reveals the modernization of a large number of “literati” classes. How do intellectuals carry forward the group standard of “people’s character” in the expropriation of civil character, that is, how to realize the modern construction of the poetic tradition of the dimension of “creation-reception” in the cross-literary interpenetration with the film.

For example, Tian Han, who has extensively studied in the fields of song and poetry and film script creation, “has a lot of time spent in movie theaters around Kanda and Asakusa” when he was studying in Japan, and “experienced the West with a heart for traditional Chinese opera. Drama (shadow drama) is trendy”. [21] In the announcement of the Nanguo Film and Drama Club, he once stated that “wine, music and movies are the three masterpieces of mankind”. During this period, the thinking on music highlights the intellectuals’ constructive exploration of the deep integration of songs and films of the Republic of China: In 1920’s “Poets and Labor Issues”, Tian Han based on “the so-called ‘Song always speaks, the sound is permanent, the rhythm and the sound, the so-called ‘speaking as poetry’ is to make his own thoughts and feelings specific and objective”. Traditional poetic criticism defines the poetic style of speaking will in the individual category of “an emotional literature expressed in melody based on its appearance!! It is a kind of musical expression when one's internal life is in contact with the will of the universe”. [22] In 1958, Tian Han stated in “The Recollection of Film Events” that his first film was inspired by the poetic enlightenment of the repeated “screaming: ‘Go to the folk!’” in the poems of “Peck Mochi Ishikawa, a poet of the Meiji era in Japan”, And this also leads to Tian Han’s deepening of the popular poetry meaning of “making poetry penetrate into the people and become the voice of the masses” in the film style. In 1933 Tian Han’s original left-wing film “The Light of Motherhood” directed by Bu Wancang, the original author and screenwriter both emphasized the quality of singing and dancing. Times (the first four times totaled 302 seconds)”. [23] Judging from the lyrics that Xiaomei sang in several shows, the first one was to sing “Love Song of Spring” as a 19-year-old girl who did not leave the pavilion. The child is reflecting the beautiful setting sun, and the people are whispering on the Mulan boat. “The whispering singing is exhaustive and infinitely preaching the boudoir poetry of the most precious thing in the world

is love,/Ah, love is supreme!" The images of "flowers", "birds", "fairies", "mandarin ducks" and other images are intertwined with reality. The imagery is immersed in the dimension of the individual, and the poetic space constructed by the lyric language blends with each other, forming a joint structure. The traditional artistic conception of poetry and romance and the oriental aesthetic style of pleasure but not lewdness of the girl in the Taoli Year; and the final stage is the mother who has experienced social oppression and emotional suffering. You know an old saying: "Women are weak, mothers are strong!" The artistic appeal of this narrative song comes not only from Xiaomei's straightforward and simple vernacular poems, but from her vernacular poems. The traditional and modern ethical culture in the form of art is closely integrated, that is, through the combination of the traditional ethics of song poems of "Tackling Yaoyao, the mother's labor" since "Guo Feng" and Xiaomei's image and emotional rhetoric of embracing the deceased daughter, The poetic elucidation of the individual dimension of emotion and ethical logic is derived from the narrative mood of "children, don't blame your father, don't hate your mother,/you must hate the devil who cannibalize people without seeing blood!" Here, Xiaomei's "sorrowful and agitated" song pushes the individual's experience into the mood of group struggle, "Everyone defeats the big devil, / lets the children in the dark see the sun, / lets the poor children be educated." In this kind of video narrative, the ballad-like lyrics and music make the people poetic state shaped in the logic of exogenous and endogenous nature. One is born out of the motif of resistance to social exploitation and oppression in modern transformation, and the other is created by individuals. The modern somatosensory of dimensionality spontaneously breeds people's poetic hopes about groups, classes, times, nations and other categories. Another example is the episode "March of the Volunteers" in the movie "Children of the Wind and Clouds". Its rising and forward high-spirited and complex new ballad-style poems awaken the realistic meaning of traditional "music education" and "poetry education", and are incompatible with In the picture, "a pair of feet, a pair of shoes, a barefoot, a large, a small group of people" and so on are isomorphic, in the visual rhetorical poem with the same sound and picture, it is a clear metaphor for the creator's "Carrying of the people's way". The value standard of ethics and the aesthetic imagination of national poetics enlighten the torrent of the era of "people expressing their will" and "Carrying the way".

Recently, when Chinese scholar Wang Haizhou crawled through the "re-nationalization" of new Chinese films, he believed that the great ideological transition brought about by the founding of New China was the watershed separating "civilian films" and "people's films", and contributed to the fact that the film is in Service objects, film forms, aesthetic expression system, etc. are "a fusion of people's character, revolutionary character, and national character." [24] In fact, the source of this change is directly conceived in the liberated areas' exploration of the nationalization of "people's films". With the deep integration of left-wing films and new citizen films since the 1930s in terms of sound-picture narrative and poetic rhetoric, the image rhetorical space of sound and poetry, the image cultural space of picture and poetry, sound-picture narrative and poetry tradition are modern The construction of the style and poetics space and other dimensions of the film nationalization technology has become clear, while the liberated area literature and art are conscious of the experience of "poetic technique", on the one hand, it deeply cultivates the artistic soil derived from the folk aesthetics and national cultural traditions. The folk song lyric and the new Yangge movement in the category of "workers, peasants and soldiers" are commonly practiced in the singing voice of the people. On the other hand, they promote the transformation of the identity of "literary and artistic workers" from the documentary film school represented by the Yan'an Film Troupe to after the victory of the Anti-Japanese War Take over the "Puppet Manchukuo Film Association" studio in Changchun and establish the "Northeast Film Studio" and other film industries. Film producers gain the aesthetic practice of "people's film" in "taking turns in the countryside, the army, and the factory to experience life" reserve. As a result, after the founding of the People's Republic of

China, the experience of film stylistics from various fields of the Republic of China converged, and the modern artistic conception of traditional songs and poems separated from the audiovisual images and the nationalized context of the people's images were connected with each other, and a "Ashima" emerged. "Sister Liu" and other classic movies that integrate "civil, national, and contemporary". Among them, the "re-nationalization" pedigree of the Republic of China film under the symbiosis of the evolution of film sound art and the modern construction of traditional poetry is still worthy of further exploration.

4. Concluding Remarks

American Sinologist Du Zhanqi, in response to the linear evolutionary history of social Darwinism, proposed that "double-line history regards history as transactional, in which the present recreates the past by using, suppressing, and reconstructing the lost meaning of the past." [25] And this kind of inspection horizon that expands history from linear evolution to time-space dispersion, and regards the symbiosis between movie sound and modern poetry as the "nationality" - "cosmopolitan" - "modernity" re-nationalization the chain of meaning, that is, the context of "modernity" reconstructs the "nationality" rooted in tradition, imagines the "cosmopolitanity" in which the nation-state resides, and creates a new "national form" derived from "tradition" and "civil". From the above, it can be seen that the media consciousness and stylistic expropriation of sound narration included in the "re-nationalization" of the Republic of China film, as well as the modern construction and folk use of the poetry tradition, have the roots of "tradition" or "folk". The transformation of national form elements into the aesthetic essence of "modern invention", in the process of "re-nationalization", the transition from civil film to "people film" is one of the manifestations of modern invention. Returning to the scene of modern invention transforming the "spirit" of traditional Chinese poetry behind the style of song poetry is also to explore movie sounds, modern song poems, and the Republic of China from the perspective of "body and soul" under the "double-line historical view". The rich connotations in the cross-media and cross-genre interpenetration of film nationalization poetics, etc, from the media and poetic attributes of "sound", it is found that the path of the re-nationalization of the Republic of China film stylistic history still needs to be more in-depth Explore.

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