

Visual Study on the Spirit of Fighting Epidemic Disease from the Perspective of Film and Television Science

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Abstract

Since COVID - 19 outbreak, many dramas depicting the war disease followed, multi-angle, multipath shows "the plague" in the process of news events, disease and war story successful depicting the group portrait of the nation, united, and shows a crisis reflected in the new era of Chinese spirit, national spirit and the spirit of the age. As a visual means of "fighting the epidemic spirit", through the study of its narrative theme and narrative characteristics, the film and television works will discuss how to practice its social function in the fight against the epidemic and play its great mission of "recording The Times".

Keywords

Film and Television; Disaster movies; The spirit of fighting the epidemic; Mental visualization.

1. Research Background

Since the outbreak of the coronavirus, the Chinese people and nation, with their undaunted courage to fight and win, have forged the great anti-epidemic spirit of putting life first, the whole country being of one mind, putting life at the risk of death, respecting science and sharing a common destiny." Across the country to fight COVID-19 outbreak commendation meeting, Xi Jin-ping, general secretary of the penetrating summary and further illustrates the great spirit of resistance to disease, stressing the need to vigorously carry forward the great spirit of resistance to disease in the whole society, making them into the comprehensive construction socialism modernization country, its ability to realize the great rejuvenation of the Chinese nation, plague spirit is the vivid interpretation of Chinese spirit, Enriched the connotation of the national spirit and the spirit of The Times.

General Secretary Xi Jin-ping's important discussion on ideological construction is a scientific system with rich content and strict logic. This important discussion adheres to the guiding position of Marxism in the field of ideology in the field of ideology, strengthens the leadership of the Party in the field of ideology, management and discourse power in the political field, vigorously cultivates and promotes socialist core values in the field of value, and adheres to the thought of people-centered development in the social field. This paper expounds the theoretical and practical path of constructing socialist ideology with strong cohesion and leading power, which provides theoretical guide and fundamental follow for the construction of socialist ideology in the new era.

At present, the creation of films and TV series related to COVID-19 is in its peak in China, and the creators of the domestic film and TV industry are actively shooting and producing films and TV series themed on COVID-19. The background of this study is based on the outbreak of COVID-19 in China in 2020, when Chinese people from all walks of life across the country joined hands to fight the epidemic. By studying films and TV plays in the post-EPIDEMIC era, the author tries to explore the great spirit of the new era in the form of film and television art.

2. Narrative Themes of Chinese Disaster Films in the New Century

American scholar Andy Purdie once defined narrative as "the author shows the essential meaning of life experience to others by telling stories." [1] Narrative is not just about telling a story, it is an ideographic activity. So what is narrative? In *Stories and Discourse*, Seymour Chatman says, "Structuralist theory holds that every narrative has two parts: a story, a chain of content or events plus what is called practice; The second is discourse, or expression, which is the way in which content is conveyed." [2] It is intended to convey the author's thoughts and intentions, such as the use of different film techniques or symbols, etc. Different stories have different themes. As the name implies, disaster films express the theme of disaster, but the same narrative theme can also have different narrative themes. The following author will introduce four different themes of Chinese disaster films in the new century.

2.1. Carry Forward the Theme

The theme is a kind of mainstream consciousness of the party and state propaganda, and the theme consciousness is the key idea to enhance the emotion between the government and the people, stabilize social relations and build an ideal harmonious society, so the importance of the theme is self-evident. In 1987, Teng Jinxian, then director of the Film Bureau of the Ministry of Film and Television, formally proposed the development direction of theme films to the national film creation team. In the new century, carry forward the theme of disaster movies are not rare, such as "emergency landing" in 2000, a because of the gear can't fold airliner has plunged 137 Chinese and foreign passengers within the aircraft into danger, blue sky aviation Fei Xing Bu commander in the case of relief to nothing dangerous situations will be reported to the superior leadership, immediately rushed to city leaders at all levels, A massive rescue operation was launched. The core of the film is that the national government always puts people's life and safety first, and the government and people can overcome all difficulties as long as they unite as one. The film, shot in 2012, is based on the 2008 snow disaster in Southern China. It tells a touching story of soldiers, people and people from all walks of life fighting together against the disaster after suffering the worst snow disaster in 100 years. The release of this movie has made many people realize how the Party and the government handled the disaster and how great and sacred the PLA and firefighters were.

Theme movie equivalent to bear a part of the role of the government mouthpiece, but before the new century, the film creator view of thematic disaster movies too optimistic, such as disaster film does not consider characters shape, do not consider the film's dramatic conflicts, do not consider the rhythm of the movie, just in order to carry forward the melody to photograph, In this way, disaster films will lack artistic expression, which is not conducive to the healthy development of disaster films. Disaster films in the new century have effectively avoided the problem of over-theme. Although they have promoted the theme, the main purpose of creation is no longer to publicize the theme. It is a great progress of Chinese disaster films in the new century to gradually weaken the theme's poor education for the audience.

2.2. Promote Human Beauty

The essential feature of disaster movies is the devastating disasters caused by nature or man. The devastating blow brought by such disasters is perfectly matched with the theme of human beauty expressed by disaster movies. Disaster movies in the new century are good at depicting and excavating human nature deeply. In the face of disaster, the hero of the film often faces many choices related to human nature at the critical moment, and such choices can often reflect the truth, goodness and beauty of human nature. Film polar rescue, doctor li, in Lhasa for soanam kampfot treat heart disease, but sonam kampfot heart attack too serious, she persuaded him to Lhasa for surgery as soon as possible, but sonam kampfot procrastination, as the party secretary of sonam kampfot set out to rescue the missing scholars, high sense of responsibility

for patients with Sally and the driver to find her Jia Cuo visited sonam kampot. Solangongbu successfully found the missing scholars but on the way back to the mudslide, Solangongbu heart attack in violent exercise, very dangerous. Xiang Li tried every means to keep him alive at the critical moment. The relevant departments got the news to send a plane rescue, captain Fan Kang is li fiance colleagues, heard that Li was killed, out of guilt for li personally piloted the plane to death valley rescue activities. Helicopter through all the hardships rushed to the scene, launched a thrilling air rescue, at the junction of life and death, Xiang Li and Fan Kang want to give each other the hope of survival, and let oneself sleep in death valley forever. The choice of Xiang Li and Fan Kang is exactly the reflection on human nature and the high praise of the beauty of human nature that the film wants to express.

Chinese disaster films in the new century are good at capturing the truth, goodness and beauty of human nature in crisis, which is also related to the theoretical education in China since ancient times. The great enlightenment classic "Three Character Classic" mentioned about the judgment of human nature, "human nature is inherently good", the great Chinese thinker Mencius's main philosophy is the theory of good nature, "benevolence and justice" is the core of moral theory. It can be seen that the depiction and praise of the beauty of human nature in disaster films in the new century is derived from the cultural blood of China since ancient times and is also one of the quintessence of Chinese culture.

2.3. Look at Man and Nature

There are many classic disaster films abroad, such as 2012, The Day after Tomorrow, SAN Andreas, Titanic and so on. Since 2012, disaster films about natural disasters have emerged one after another, and people seem to attach more importance to the natural environment. As early as 1990, China had made a disaster film about the natural atmosphere Is Gone, and after the new century, the most eye-catching disaster film is released in 2008, Super Typhoon, within 24 hours, 18 typhoon will land in this city of 1.2 million people, for the safety of people's lives and national property, Mayor Xu led the municipal party committee announced the city into a state of emergency, and formulated a series of measures, in the face of the upcoming super typhoon and the people of the city's doubts, the beauty of human nature in front of the natural disaster blossom magnificent brilliance. Movie "snow Wolf way also focuses on natural disaster avalanche disaster to the person, the film in the early 21st century snowstorm in altay region as the background, tells the story of helati police officers such as risk one's life in death valley, save the story of" forty-niner, avalanche and devour life natural disasters, greed of human nature in the wall isn't worth mentioning. As for thinking about man and nature, China has been advocating the idea of "harmony between man and nature" since ancient times. "Heaven" represents the supreme ruler of nature and society. If "man" wants to be unified and harmonious, he must achieve harmony between man and nature, namely, "harmony between man and nature". The progress of human science and technology has caused serious damage to the natural environment, such as pollution of oceans and rivers, increase of air pollutants, global warming, and reduction of various non-renewable resources. Natural disaster is almost the main source of disaster, the emergence of natural disaster can make people realize their own smallness, not easily destroy their living space. If the balance of the natural environment collapses, the human civilization of tens of thousands of years will also disappear. Therefore, disaster movies have unique advantages in calling for the protection of nature and environment. Movies about natural disasters also reflect the biggest significance -- to look back on the relationship between human and nature.

2.4. Attach Importance to Equality of Life

Equality of life has always been an eternal topic in the development of human civilization. It was put forward as early as the Enlightenment movement in Europe that all people are born equal, and there is no distinction between high and low, good and evil. In the disaster film, it is

clear that everyone is in danger before death. Everyone has the hope and right to pursue life, and every life is worth saving. Disaster movies deeply reflect on the concept of life and life equality. "Tangshan Earthquake", directed by Feng Xiao-gang, tells the story of a 23-second strong earthquake and 32 years after the Tangshan Earthquake. "When a huge disaster occurs, an unsolved ethical dilemma is pushed to Li Yuan-ni's mother: To save her son or daughter? The mother's split-second decision (to save her son) changes the fates of her and her daughter Fon den, and they are trapped in a family ethics dilemma -- a typical approach of the ethics genre." [3] In Tangshan earthquake, the director takes only four minutes to play out a double choice between disaster and life, which is not only external, but also internal. Li Yuan-ni was forced to make a choice to ignore the equality of life, the hidden pain has lasted 32 years. Feng xiao-gang's unique approach to the narrative of disaster films is still different from that of western disaster films. The greater significance of Tangshan Earthquake lies in that it provides a new thinking on the theme, narrative techniques and emotional treatment of Chinese disaster films, and is also the best disaster film in the new century. In Super Typhoon, the mayor values the equality of life and saves the thief even in the critical moment. The little girl who keeps the goldfish also insisted on saving her goldfish when the typhoon came.

In a word, Chinese disaster films in the new century have many different expressions in narrative themes. While learning from western disaster films, they also actively explore expressions with Chinese characteristics. Disaster films in the new century have no tendency to be stereotyped in theme exploration. Such as "Tangshan earthquake", "1942", "survival day", "escapes" and so on a series of works, already out of western disaster movie idiomatic patterns and themes, dig deeper to turn to human nature, it is not only a filmmaker disaster film has a positive exploration, is also out of a disaster movie with Chinese cultural characteristics.

3. Narrative Features of Chinese Disaster Films in the New Century

Narratology originated in France in the 20th century. Narratology ("narratology" in French) is formed from the Latin root *narrato* (narrative, narration) plus the Greek *end logie* (science). "Disaster movies mostly adopt the traditional narrative mode, following the classic three-stage structure of" order, disorder and recovery." [4] The study of narrative features of films can make a deep analysis and summary of films of a certain period. This chapter will analyze two narrative features of disaster films of the new century with Chinese characteristics. Grasp the Chinese disaster film in the new century from the characteristics.

3.1. Narrative Structure Based on Post-disaster Psychological Trauma Construction

Narrative structure can be regarded as a frame in which the story or narrative can be arranged and set. Different narrative structures can bring extremely different feelings. In literary theory, the study of narrative structure has a long history, and generally the art forms that pay attention to narrative structure include literature, drama, film and music. The film is no exception. In the narrative structure of Chinese disaster films, the "causal linear structure" is generally followed, that is, the development of events is in accordance with the established causal relationship. The narrative structure of "cause-development-climax - outcome" is also very consistent with the classic Hollywood narrative system. However, Chinese disaster films in the new century have explored a new narrative structure based on the construction of post-disaster trauma.

This kind of narrative structure appears in Director Feng Xiao-gang's Tangshan Earthquake. The director only takes more than four minutes to finish the disaster part of the film, and the rest of the film is devoted to the ordinary life of the hero after the disaster. The narrative structure and the western disaster movies are also different, western disaster movie would have been accompanied by the development until the end of the film, and the Tangshan Earthquake is use more than an hour's time to show post-disaster trauma build process, under

the framework of the story of obvious imbalance, but under the arrangement of the director is clever, character portrayal of the very full, The drama also strikes a new balance between disaster and family love. Li Yuan Ni gave up his daughter Fang Deng in the edge of death, saved son Fang da, and she stems from the guilt to the daughter however, the heart has been trapped in that ruins, this process is extremely painful and long. Thought died in the earthquake in the party was miraculously was saved, but in the rubble but clearly she heard mother shouted: "save him", the choice of the eccentric mother deeply hurt her young, inside the two roots in inner side, like the seeds in the growth of her days and nights becomes the earthquake, the mother's "save him" always can't get to forgive her mother.

The main plot of the film is about yuan Ni raising Fonda alone after the earthquake. Fonda is adopted by a PEOPLE's Liberation Army family, whose entire family has been separated since the disaster. The two clues develop independently, seemingly unrelated, but they will not give the audience a sense of separation, because even when describing their lives, the director also uses some details to reflect the inner suffering and struggle of the characters. Fang Deng insisted on changing his name to "Wang Deng" when he was in primary school. Every year Yuan Ni will give big strong and fang Deng burn paper, and the new home route carefully said to them; Yuan-ni always had a picture of her father and daughter on the table at home and used to burn incense for them. Fontaine often has nightmares about the earthquake, but says nothing about it. Yuan Ni is unwilling to accept any suitors or move away from Tangshan. Fang Deng university is pregnant accidentally, she is not willing to abort after experiencing big earthquake, choose to drop out of school, fang Deng's foster parents encourage her to go to Tangshan for many times to seek relatives and so on. These details are the link between the two threads, and it is the director's delicate handling of these details that makes Tangshan Earthquake such a success, if not a disaster movie. This film breaks the creation habits of predecessors in terms of narrative structure, narrative theme and narrative method of disaster film. It turns from the external expression of disaster to the inner description of characters, that is, the deep exploration of human nature.

Since then, the understanding of human nature and the discussion of the origin of good and evil in the narrative characteristics of Chinese disaster films have often become the means that filmmakers make good use of. Therefore, the narrative conflict and dramatic tension brought about by the innovative narrative characteristics of Tangshan Earthquake is a positive exploration of Chinese disaster films.

3.2. Ethical Narrative Strategy with Disaster Consciousness as Its Connotation

"Disaster consciousness is the unique consciousness of human being, is a kind of eternal consciousness of human suffering. It is with this consciousness that human beings can survive in the countless times of fighting against disasters and promote the progress of human civilization." [5] compared with the general experience of life, people's perception of the disaster and suffering consciousness is relatively weak, and the disaster film is a more direct and more quickly get against disaster experience way, disaster movies to enhance the audience's disaster cognitive and suffering consciousness, in the disaster film in the new century, there is a quite a lot of film to express the suffering consciousness of disaster. The development of China has been a history of disasters since ancient times. In ancient times, it has been advocated to emphasize agriculture and suppress commerce. The development of agriculture depends entirely on natural conditions. Nature has brought countless disasters to people. People's reverence for the power of nature has turned into faith in the gods. In modern society, disaster awareness and prevention is very important. So disaster movies have obvious advantages in disaster publicity and prevention, as well as how to deal with it.

By watching disaster movies, audiences can accept the disaster awareness and the recognition and respect for life conveyed by them. "In the disaster film, people not only realize the fragility

of human living environment, but also realize the eternal vitality of human being, so as to intuitively understand the essential power of human being in the face of disasters. If human beings do not want to disappear from the earth, we must face disasters and take active actions." [6] *Back to 1942* tells the story of a famine in Henan province in 1942 caused by a drought that killed three million of our countrymen. The disaster was exacerbated by the Indifference and corruption of the Kuomintang government, which showed contempt for human life. As a landlord in the old society, he was rich for several generations. However, when he arrived at his old employer, he lost his young son due to famine and war, and joined the vast exodus of refugees with his wife, daughter and pregnant daughter-in-law. The film fully demonstrates the relationship between nature and man. Burning, killing, looting and looting occurred on the road to escape the famine, selling children and selling women has become a common thing, the Japanese aircraft wanton bombing, human beings have always regarded themselves as the higher creature in the nature, but in the famine years, people eat people, dogs eat people are common, this time life has been so low. The movie completely overturns the status and value of life. The most important thing is to live, and the greatest meaning of life is to find something to eat. It is impossible to imagine what people went through at that time without being in that time and space, but disaster movies provide you with the possibility to restore disaster scenes and historical time and space to the maximum. "*Back to 1942*" regards life consciousness as the biggest connotation of the film, and tries to make the audience realize the multi-meaning of life. Disaster film core value is to express thinking reality values through film rebuild, although human thought the earth, but do not have a dominant thought, to understand the human is part of nature, therefore should be based on the idea of equality to construction of "global village", disaster awareness for the connotation of ethical narration, can fully develop suffering consciousness, Promote equal and just relations between human beings and nature as well as between human beings to achieve coexistence and development.

4. Conclusion

A movie is a reflection of real life. It's more like a dream. No matter Chinese or western disaster films, they will bring different dreams, which will take you to appreciate the variety of life. As a type of film disaster film after so many years of development, it not only exists the ornamental value of the film, its humanity and ecological significance is to achieve widespread attention, on the hand, disaster has its necessity of existence and development, on the other hand the disaster piece of high degree of homogeneity has hampered its long-term development, due to the uniqueness of disaster theme, More people are bound to think about new avenues for disaster movies.

Chinese disaster movies are often left out in the world film industry, the acceptance level is inseparable with the audience, most of the audience is still one of the film as the way to extract the entertainment films are entertaining and view and admire a gender, the people living in the city in daily life work pressure is very big, maybe they know this is a good film, But they are more willing to spend money to watch a comedy, which requires Chinese disaster films to be more innovative and more novel themes to attract modern audiences. It is always a good phenomenon that a hundred flowers bloom. In fact, Chinese disaster films do not need to pay too much attention to external forms of expression in the process of development. With the development of technology, the improvement of external forms of technology can be achieved, and the height of content is the real core to measure the quality of a film. Mature film system is the need to consolidate foundation step by step development, if just blindly copy western that a set of, will not get the audience recognition in China, western films even typed serious why can critically acclaimed, the Chinese audience with them to their own cultural identity is inseparable, so explore conforms to our country the audience interest, The types of disaster

films that are easier to be accepted by Chinese audiences are more important, and the analysis of the narrative art of disaster films in the new century is just to summarize the gains and losses along the way, and provide reference for the long-term development of Chinese disaster films.

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