

A Basic Discussion on the Research on the Performance Concepts of Chinese Film Directors (1979-1987)

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Abstract

In the new era, from the first wave of innovation in 1979 to the beginning of diversified exploration in 1987, the performance concepts of Chinese film directors have undergone many changes. The performance concepts of Chinese film directors from 1979 to 1987 have a scientific basis. Exploring the performance concepts of Chinese film directors from 1979 to 1987 mainly focuses on the conceptual issues of performance for directors, actors, and audiences. The significance of the research on performance concepts in this period includes: the purpose of academic innovation, the value of practical reference, the purpose of academic exploration, and the significance of discipline cultivation. The research on the performance concepts of Chinese film directors from 1979 to 1987 includes the following points: the return of the realist performance concept under the traditional realist director concept; the development of the realist performance concept under the documentary aesthetic director concept; the structuralist performance concept under the image aesthetic director concept. The methods used to study the performance concepts of Chinese film directors from 1979 to 1987 include: combination of history and theory, narrative and commentary alternated; point-to-point parallelism, dynamic and static interaction; and the integration of disciplines. Therefore, the analysis of the performance concepts of Chinese film directors from 1979 to 1987 can also solve the urgent needs of the current Chinese film creation practice, showing the leading value of the study of "Chinese film directors' performance concepts (1979-1987)".

Keywords

Chinese Film; Performance; Director; Actor; Audience; Concept.

1. INTRODUCTION

Looking at the status of Chinese film creation and academic research from 1979 to 1987, in terms of creation, Chinese films are eager to break away from the stereotypes and reform the old ideals, and their performance is hesitant to abandon the dramatic character. At the same time, academic research on Chinese films has shown a phenomenon of using absolutely purified concepts to outline the creation of film performances. Whether in terms of Chinese film creation or film academic research during this period, its "literary" film temperament of "ideals higher than reality" demonstrates its eagerness to reconstruct history, and its essential meaning is to explore the appropriate path for movies to write about the real era and express the reality of the era. Under the urgent transformation of Chinese films, discussions such as "de-dramatization" of performances, performance concepts, performance theories and even documentary-style performances have emerged in Chinese films. And these discussions all have more or less phenomena such as bias, misunderstanding, and hyper-analysis. And they still have a slight or heavy impact on Chinese films. Therefore, the analysis of the performance concepts of Chinese film directors from 1979 to 1987 can also solve the urgent needs of the current

Chinese film creation practice, showing the leading value of the study of "Chinese film directors' performance concepts (1979-1987)".

2. THE BACKGROUND AND SIGNIFICANCE OF THE STUDY OF PERFORMANCE CONCEPTS OF CHINESE FILM DIRECTORS FROM 1979 TO 1987

2.1. Background of Research on Performance Concepts

In the new era, from the first wave of innovation in 1979 to the beginning of diversified exploration in 1987, the performance concepts of Chinese film directors have undergone many changes. The research on "Performance Concepts of Chinese Film Directors (1979-1987)" is based on the following two points:

2.1.1. The Basis for Dividing the Period from 1979 to 1987 in Performance Concepts of Chinese Film Directors

The basis for dividing the period from 1979 to 1987 in performance concepts of Chinese film directors is based on the following basis. Beginning in 1979, based on the concept of director, it began to explore the ontology of film. Finally in 1987, firstly based on the transformation of the Chinese film system, Chinese films began to industrialize in 1988; secondly, due to the perspective of the director's concept, after 1987, the group aesthetics of Chinese film directors were replaced by individual aesthetic pursuits, showing a trend of diverse pursuits.

2.1.2. Discuss the Conceptual Issues of Performance for Directors, Actors, and Audiences

Observe Chinese film works from 1979 to 1987, study the creative descriptions of relevant actors and directors, and learn from comments about relevant performances. This study uses a methodology that is consistent with the ontology of film performance to describe the inseparable representational characteristics of film performance and drama performance during this period. This study uses physical and kinesthetic thinking that is in line with the nature of film performance to decompose the film performance elements of this period to delve into the reasons for the jump between actors and characters. This study uses visual theoretical concepts that are close to the perspective of the times to fully understand the rationale for the balance between politics and human nature in film performances from 1979 to 1987. It can be seen that based on the above ideas, the analysis of the conceptual issues of performance for directors, actors, and audiences highlights the summary implications of this research.

2.2. The Significance of Research on Performance Concepts

2.2.1. Purpose of Academic Innovation

The study of "Performance Concepts of Chinese Film Directors (1979-1987)" can fill in and improve the "constructive model" of research on film performance concepts and the academic depression in the history of Chinese film directors' performance concepts from 1979 to 1987. Examine the films of this period from a historical perspective in order to construct a complete and academically rational history of the performance concepts of Chinese film directors in the new era, which is a key period in the history of Chinese film performance concepts. This provides a scientific, standardized and complete research method for the study of film performance concepts, and then completes the dual academic construction of film performance historical research and historical practice.

2.2.2. Realistic Reference Value

Research on "Performance Concepts of Chinese Film Directors (1979-1987)" explores and summarizes the universal experience of performance in this period, taking the approach of analyzing the performance concepts of Chinese film directors from 1979 to 1987. This research hopes to provide reference for Chinese film performance practices and clear up the current fog

of understanding of film performances of the industry and audiences. And correct the critical standards of contemporary Chinese film performances with performance concepts that fit the times.

2.2.3. Purpose of Academic Exploration

The research on "Performance Concepts of Chinese Film Directors (1979-1987)" is based on the philosophy of historical materialism, draws on the philosophical thinking and logic of modal categories, and is based on the harmonious unity of the concept of "constructed type" and the concept of "period" in the film director's concept of performance. This study analyzes the character representation of Chinese film performances from 1979 to 1987 under the logic of modality category thinking, and elucidates the complementary connection mechanism between modality category and performance character reference, and finally completes the transition of performance concept from "subtle learning" to "explicit learning".

2.2.4. Significance of Subject Cultivation

The study "Performance Concepts of Chinese Film Directors (1979-1987)" takes the performance concepts of Chinese film directors from 1979 to 1987 as the starting point. It systematically elaborates on the compatibility and antagonism between performance and history, era, politics, culture, industry, technology, etc. This research uses Chinese social history, political history, cultural history, and ideological history to improve and nourish the director's research on performance concepts. It improves the research quality and disciplinary level of Chinese films to a certain extent.

3. THE CONTENT OF THE RESEARCH ON THE PERFORMANCE CONCEPTS OF CHINESE FILM DIRECTORS FROM 1979 TO 1987

The concept of film director determines the concept of performance to a greater extent. From 1979 to 1987, the performance concept of Chinese film directors went through a process from focusing on the reality of characters to focusing on the reality of life to devotedly reconstructing reality.

3.1. The Return of The Concept of Realistic Performance Under the Concept of Traditional Realist Director

The return of traditional realist director concepts in 1979 determined the turn to realist aesthetics in performance. Under the aesthetic trend of the times of "pursuing reality", in order to get rid of the shackles of passionate performance aesthetics, the concept of realist performance relies on the convenience of dramatic performance methods in character creation to complete the "reduction of human beings". The enhancement of the director's subjective consciousness drives his performance concept to gradually move towards the nature of film along the trajectory from improvement to exploration to subversion. The concept of realist performance relies on drama. The dramatic genetic endowment of Chinese film performances has laid the foundation for the improvement of its dramatic performance concepts. The impetus for director style innovation and the boosting force of conceptual debate drive the improvement of dramatic performance concepts. Being attached to political consciousness was the characteristic of Chinese film performance culture from 1979 to 1987, and the reflective effect of performance culture gradually deepened. The concept of realist directors endows the characters with ordinary identities, using life-like words and bodies, as well as female expressions of gender performance, highlighting the humanistic core, scar temperament and reflective spirit of his performance culture. The return of the concept of realist performance under the concept of traditional realist director during this period can be mainly discussed from the following points:

First, the shift from passionate performance aesthetics to realist performance aesthetics. This can be analyzed from the following points: firstly, passionate performance aesthetics is divorced from the aesthetic trend of the times of "pursuing reality"; secondly, the traditional realist director concept relies on realist drama performance methods; thirdly, "reduction of human beings": a new form of performance under the concept of realist director.

Second, the "reform movement" of the concept of dramatic performance. This can be discussed from the following points: first, the dramatic genetic endowment of Chinese film performances; second, the driving force for style innovation; third, the boosting force of conceptual and theoretical debates.

Third, realist performance culture: temperament of the times, political consciousness, and gender performance. This can be studied from the following points: first, the temperament of the times of the body; second, the interaction between daily language and political consciousness; third, the political character of the character under the ordinary identity; finally, the gender performance in political reflection.

3.2. The Development of Realistic Performance Concepts Under the Director's Concept of Documentary Aesthetics

In 1981, the director's concept of realistic aesthetics drove the development of the concept of realistic performance. The representation of performance aesthetics under the director's concept of documentary aesthetics has evolved from the daily and everyday aspects of actors' physical movements to the prose and poetic aspects, all of which demonstrate its persistence in the ideal of documentary aesthetics. Under the director's concept of documentary aesthetics, his performance is not completely "de-dramatized". Under the director's concept of documentary aesthetics, the director's thinking surpasses the actor's performance thinking to a certain extent. There is a certain gap between the director's concept of documentary aesthetics, his aesthetic ideal, and the current performance situation. This gap is difficult to narrow even if performed by non-professional actors. The director's concept of documentary aesthetics realizes the implicit interaction with political culture in the secular expression of character creation, and realizes the horizontal analysis and reflection of society in the "pursuit of truth". This demonstrates the secular temperament, political attributes, and social implications of its performance culture. The development of the concept of realistic performance under the concept of documentary aesthetic director can be mainly discussed from the following points:

First, the aesthetic presentation of performance under the director's concept of documentary aesthetics. This can be studied from the following points: first, the dailyization and daily life of actors' physical movements; secondly, prosaic culture and poeticization: the evolution of documentary performance aesthetics.

Second, there is the gap between performance aesthetic ideals and reality under the director's concept of documentary aesthetics. This can be discussed from the following points: first, the asynchrony between performance thinking and director thinking; second, the gap between realistic performance and documentary aesthetic ideal; third, the distance between non-professional performance and the sense of life.

Third, performance culture under the director's concept of documentary aesthetics: secular expression, implicit politics, and social analysis. This can be analyzed from the following points: first, the secular expression of character creation under the director's concept of documentary aesthetics; second, the implicit interaction between performance and political culture under the director's concept of documentary aesthetics; third, the consistency between performance under the director's concept of documentary aesthetics and the pursuit of real social analysis.

3.3. Structuralist Performance Concept Under the Director's Concept of Image Aesthetics

In 1983, the director's concept of image aesthetics gave birth to the structuralist performance concept. The structuralist performance concept adheres to the concept of thorough "de-dramatization" and gives full play to the performative power of plastic symbols rich in rhetorical meaning. It can be seen that the instrumentalization of performance is the main feature of the director's changing concept of performance. Under the performance thinking full of modern consciousness, the structuralist performance concept uses modern techniques rich in ideological expression, and uses the aesthetic connotation rich in national temperament to demonstrate the director's strong subjective consciousness. The director's concept of image aesthetics uses the performance power of physical images to create the abstract character of the character, and then conducts historical and longitudinal philosophical meditation on culture. This demonstrates the philosophical, folklore and cultural nature of its performance culture. The structuralist performance concept under the director's concept of image aesthetics can mainly be discussed from the following points:

First, the actor's performance function is weakened. This can be analyzed from the following points: first, adhering to the concept of thorough "de-dramatization"; second, performance as a modern tool for expression of ideas.

Second, a strong sense of subjectivity in the concept of performance. This can be discussed from the following points: first, the modern consciousness of performance thinking; second, the rhetorical role of performance as a plastic symbol; third, the individual expression of national temperament performance aesthetics.

Third, structuralist performance culture: philosophical meditation, folk performance, and cultural reflection. This can be studied from the following points: first, the philosophical meditation under the physical image performance; secondly, the folk performance under the image language; thirdly, the cultural reflection when the concrete character disappears and the abstract character appears.

4. METHODS TO STUDY THE PERFORMANCE CONCEPTS OF CHINESE FILM DIRECTORS FROM 1979 TO 1987

This study takes the performance concepts of Chinese film directors from 1979 to 1987 as the research object, and conducts in-depth and detailed scientific research on the academic level of performance. From 1979 to 1987, the film was in the context of a turning point in the development of Chinese society and history. It was a stage of "connecting the past and the next", and its performance concept responded to the needs of the times. Therefore, based on the short objective conditions from 1979 to 1987, this topic lays out the prominent performance theory concepts at this time as a horizontal dimension, and analyzes it longitudinally through the historical origin, realistic causes, performance characteristics and other thinking logic. , and then completely and deeply explore the performance concepts of Chinese film directors from 1979 to 1987. Based on this, this study mainly adopts the following main research methods and means:

4.1. Combination of History and Theory, Alternating with Commentary

Use the abscissa of the theory to construct the overall research perspective and writing framework of this topic to analyze the impact of politics, culture, economy, consciousness and other factors on the concept of Chinese film performance; And use the vertical coordinate of history to build the research thinking and chapter logic of this topic. Under the thinking logic of theoretical speculation, the performance concepts of Chinese film directors from 1979 to 1987 are placed either in the rolling torrent of the long river of national culture, or in the rumbling waves of the long river of Chinese film art, or in the torrent of the long career of directors and

actors. This study uses this to clarify how the factors that influence performance affect the historical origin, realistic causes, and performance characteristics of film performance. The research on this topic adheres to the combination of logical thinking and historical speculation, and strives to construct a life picture of film performance concepts from 1979 to 1987.

4.2. Parallel Dots and Faces, Dynamic and Static Interplay

This study includes not only a macro review of the performance concept process of Chinese film directors from 1979 to 1987, but also a micro definition of the concept of film performance from 1979 to 1987. There are both static descriptions of the characteristics of film performance concepts from 1979 to 1987, and dynamic explanations of the historical trajectory of film performance concepts from 1979 to 1987. From 1979 to 1987, film performances have formed their own ontology, types and traits within their own life cycle. Therefore, this study attempts to use the genre category as the logical starting point to explore film performances from 1979 to 1987. The diversity and temporary nature of modal categories are consistent with the overall pursuit of reality and the differences in formal styles of Chinese films from 1979 to 1987. This study strives to scientifically analyze the concepts of "constructed form" and "period" of film performance concepts under the perspective of historical materialism. In this way, we can scientifically understand the conceptual connotation and essence of film performance concepts. This research can fully explain the decisive factors derived from its conceptual extension and related to its existential characteristics, and comprehensively reveal the inherent interaction mechanism among various factors. This study attempts to elucidate the concept of historical "constructive form" of film performance concepts from 1979 to 1987 on the basis of analyzing the relationship between culture, history, era, politics and other factors and performance concepts. Based on the above-mentioned thinking logic of this study, which is a point-to-face discussion and an analysis from dynamic to static, this study will construct a mutually reinforcing academic connection between the conceptual categories, existential characteristics and "constructive form" factors of film performance from 1979 to 1987 in the unified sense of the concept of "constructive form" and the concept of "period."

4.3. Discipline Integration

The overflow of film studies into other disciplines is the development trend of film studies. In addition to following the theories and methods of aesthetics and art, this research will also refer to theories and methods of sociology, anthropology, cultural studies, psychology and other disciplines, especially visual culture, ideology, body theory, identity theory, etc. In this way, this study completes the cross-border integration of film studies and other disciplines. It can be seen that the discussion of this study will take advantage of the synergy of disciplinary synthesis, within a broader academic perspective, and achieve the academic purpose through a new academic exploration path centered on the "constructive form" of the concept of film performance. This academic purpose is to comprehensively and in-depth analyze the historical origin, realistic causes, and performance characteristics of Chinese film directors' performance concepts from 1979 to 1987. This research method crosses the boundaries of disciplines, places film performances in the perspective of multidisciplinary integration, avoids the powerlessness, hollowness, and nihilism of using performances to explain performances, expands the methodological boundaries of performance research, and deepens the inherent value of performance ontology. In this study, film performance draws on other disciplines, but it still takes performance as the research center and serves to explore the historical origin, realistic causes, and performance characteristics of film performance concepts from 1979 to 1987. Finally, the research goal is to discuss the category, existence characteristics and "constructive type" of film performances from 1979 to 1987. It can be seen that the research methods and methods of subject integration have expanded the academic territory of the study of film performance concepts, improved the subject level, deepened the subject depth, and

consolidated the subject thickness. Therefore, this research is imbued with a profound and sublimated academic temperament.

5. CONCLUSION

The research on "Performance Concepts of Chinese Film Directors (1979-1987)" is quite innovative. This sums up to the following points:

First, this study combs the origin and evolution of Chinese film performance concepts, traces the origins of the cyclical evolution of Chinese film performance concepts, details its practical and academic context, and speculates on its origin and connection with dramatic performance under the logic of modal categories.

Second, this study sorts out the original elements and functional composition of Chinese film performances, analyzes their origins and relationships with factors and components related to dramatic performances, and elucidates their unification with the concept of "constructive form" of performance concepts under the concept of "period".

Third, this study summarizes the performance concepts or theories of Chinese film directors and actors from 1979 to 1987, traces and compares the understanding of performance by directors and actors of other generations, and analyzes the attributes and forms of film performances from 1979 to 1987, understands its scale in the life trajectory of Chinese film directors' performance concepts.

Fourth, this study evaluates the films of representative directors from 1979 to 1987, analyzes the constituent elements and connection mechanisms of the "constructive form" of the performance concept, looks back at the performance concept within the meaning of the concept of "period", and grasps the conceptual context of Chinese film performances from 1979 to 1987 in the category of modality.

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