

## New Mainstream Blockbuster—Narrative Research Giving Way to Spectacle

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**Abstract:** As an important form of main melody film, war film has natural patriotism and nationality. It has a long history and has a strong "Empathy" effect with the audience. After the founding of the people's Republic of China, China's war films ushered in a golden period of creation. With the development of film industry technology in the new century, the division of traditional war films was slightly insufficient. In 1999, Ma Ning took the lead in proposing "new mainstream films [1] This forward-looking concept. In recent years, there have been a number of new mainstream military themed blockbusters, represented by "warwolf 2" and "operation in the Red Sea". This paper will explore the breakthrough in industrial aesthetics of China's new mainstream blockbusters through the six films of landmine war, assembly, warwolf 2, red sea operation, eight hundred and vajrakawa, through two aspects of individual narration, spectacle and spectacle theory.

### 1. Introduction

Back in 1999, Manning [1] It is proposed that "new mainstream film" is a strategic innovation to match the plight of mainstream film. It points out that in the face of direct competition from Hollywood films, we should consider making low-cost and innovative domestic films. "Therefore, the new mainstream blockbuster was first proposed as a forward-looking concept, involving military, war and other themes, which belongs to the exploration direction of the main melody film in the commercial road. Under the framework of genre film research, domestic scholars often equate military and war. Military films since the founding of the people's Republic of China include not only war films with different historical backgrounds, but also works describing the work, training and life of soldiers in peacetime. It can be seen that the category of "military film" includes "war film", but not only "war film".[2]

Different from the traditional war movies, which mainly focus on heroes and the masses, the new mainstream movies often take the positive expression of war scenes as the main plot, and map the national value through individual value in value output. Take operation Red Sea as an example, it is divided into five battle scenes: "the total duration of five battles is 1 hour and 31 minutes, accounting for 65.9% of the whole film .It can be seen that the battle scenes occupy the absolute space of the film, and these five battles have their own characteristics, showing different battle scenes. [3] Directors often use close-up, close-up or special effects to highlight the cruelty of war, while the role of commander in war is secondary. The film no longer clings to the heroic narrative and the output of values, but gradually explores the artistry and commerciality of war films in the narrative skills and aesthetic pursuit.

### 2. The sinking of narrative perspective

Since the founding of the people's Republic of China, the domestic environment has been stable and peaceful. The creative objects of new war films are mostly excavated from historical campaigns, and the core narrative is no longer dependent on the simple binary opposition structure justice and injustice. In addition to the new war movies, the new mainstream military movies are more focused on the context of globalization, with "anti-terrorism" as the core narrative mode. In order to expand the space narrative and display the wonders of war in an all-round way, the new mainstream

blockbuster gradually adopts the narrative mode of multi perspective small characters. Thus the narrative structure of individual style and polyphony is formed.

In terms of narrative structure, warwolf 2 draws lessons from the traditional Hollywood model of hero rescue, and skillfully absorbs the classic Hollywood hero image of "imperfect but likable". Compared with the flawless heroes in landmine warfare before, Lengfeng, who is impulsive and does not know how to adapt, seems to be more vivid and lovely. Moreover, he was dismissed from the army because of this characteristic, which skillfully endowed his role with the dual nature of "civilian" and "Military". Similar to "warwolf 2", the film "assembly" only selects one main character's perspective to narrate. However, in the first half of "assembly" about the war scenes and wonders, it weakens the image of the commander of millet field, and turns more attention to the soldiers and soldiers with different characteristics in the war and battle. Compared with warwolf 2 and assembly, the narrative mode of operation Red Sea is more inclined to the group image narration in Chinese war movies. For the typical characteristics of the new mainstream blockbuster - the performance of the war scene is used to the extreme. Take the pirate war at the beginning of 1:39-11:45 as an example. In this 10 minute segment, there are 5 scene changes and 10 characters appear.

In addition to the above mentioned in the narrative design such as Dragon Boat Festival, Li understand and other images, the director in the shooting form of the selection of subjective perspective is also important. If the machine is directly replaced by human eyes, the director's primary consideration in shooting is the direct feeling of the audience. In order to shape the realistic style and create the reality of war, in recent years, the new mainstream blockbusters pay more and more attention to the selection of subjective perspective, especially in "vajragawa". There are 28 times more subjective perspectives that are directly presented by means of telescope, gauze and so on. Most of the time, we watch war scenes through the people's telescopes.

Table 1 Statistics of subjective perspective under the special form of vajrakawa

visual angle	mode	Viewing objects	Frequency statistics
Fort view	telescope	On the bridge	10 times
Shore view	telescope	On the bridge	12 times
Aerial view	telescope	Fort and Bridge	5 times
Bridge view	Gauze	Debris on the broken bridge	Once

It is worth noting that for the frame of the telescope, the director chooses to present it without taboo or even deliberately. This move directly eliminates the camera link between the scene, the camera and the audience. In this innovative form of blessing, the director for the use of long shot, irregular movement appears to be more handy. Also more in line with the new mainstream blockbuster war scenes, extremely realistic, realistic creation style.

To sum up, operation Red Sea abandons the eulogy of heroes in narration and focuses more on the display of the scene itself. In my opinion, the single narrative perspective is one of the reasons why warwolf 2 is widely criticized. Leng Feng, the protagonist, is still standing in the spectacle of repeated bombings and broken limbs, which leads the audience to deify the protagonist and reduce the real quality of the film. On the other hand, it is easy for the audience to produce aesthetic fatigue under the pile of wonders. In contrast, the individual and polyphonic narrative structure of "action in the Red Sea" can more effectively cooperate with the spectacle effect, so as to show the film's multiple scenes and wonders in a limited time. Compared with the heroic narration in warwolf 2, the group like narrative in operation red sea seems to be better.

### 3. The transformation from individual to hero

It is worth mentioning that although the new mainstream blockbusters try to explore the different characteristics of each character, the film will definitely reserve a role that is psychologically interlinked with the audience at the beginning - people who can't overcome their broken limbs and

arms for a moment, such as Li understand in operation Red Sea, Dragon Boat Festival in 800, and so on. His perspective will become a sharp tool for the display of wonders, and it can also better penetrate into the psychology of the audience. And with the progress of the film, these people will eventually go to the front and become heroes.

Based on the internal analysis of "eight hundred", the whole film mainly focuses on scattered narration and cross narration, and shows the war from the perspective of group figures such as yangguai, laoaban, Laotie, xiaohubei, and Dragon Boat Festival. As for the first part, it mainly narrates from the perspective of the Dragon Boat Festival, which typically represents the audience's perspective. From the beginning of the Dragon Boat Festival 02:09 found that the Japanese appeared, opened the beginning of the whole film, to the first half of the main plot, the Dragon Boat Festival are involved in the narrative. From the beginning of poisoning by the Japanese army, to the discovery of the Japanese army's sneak attack across the waterway, witnessing the soldiers jumping off buildings and exploding tankers, and finally protecting the flag to death. In the middle of these narratives, in order to highlight the role of the character in the first half of the narrative, the director carefully arranged several changes for the character.

Table 2 Psychological changes of Dragon Boat Festival

Serial number	Time	Content	Psychological changes
1	30:22	After poisoning, my uncle was killed in public by the Japanese army. After experiencing psychological activities at the Dragon Boat Festival, he raised his gun to kill for the first time.	Understanding war
2	36:23	On the way to the lease, they found that the Japanese army had sneaked in and turned back after being encouraged by the public.	Facing the war
3	1:13: 56	After witnessing the soldiers jumping off buildings and bombing tanks, the old abacus escaped and was found during the Dragon Boat Festival. Appears at.	Go to war
4	1:29:05	Sacrifice for protecting the flag	Sacrifice for the country

With the progress of the film plot, the Dragon Boat Festival gradually transformed from the original timidity into a soldier who was not afraid of bloodshed and sacrifice. At this time, when we look back quietly, we will suddenly find that the hot blooded and hearty experience has already replaced the visual pain brought by the war spectacle.

To sum up, the group image narrative creates different spectacle display spaces, and at the same time, the audience gradually accept the spectacle in the growth of the characters. These two points explain from the internal structure of the film narrative: the new mainstream blockbuster war scene occupies such a large area, the spectacle special effects are dazzled, can be accepted by the audience, and avoid aesthetic fatigue.

#### 4. Homogenization development direction

From a certain point of view, the new mainstream blockbuster is undoubtedly the self upgrading and variation of the main theme film in the face of the new era of film production upgrading and market environment challenges. No matter how grand the war scene, no matter how realistic the special effects are, what we want to set off is just a group of fighting heroes defending our country. In other words, it is essentially a strong sense of national identity and patriotism. On the other hand, from the perspective of the significance of individual narrative, such as "eight hundred", "Red Sea Action" and "vajrakawa", although they tried their best to set off the differences of individual characters by means of dialect, character and identity in the early stage, their vivid and real bodies will eventually be submerged in a larger visual spectacle in the later stage. At the same time, it means that their characteristics which can be called "people" will be covered by patriotism and

nationalism. At this time, the audience was immersed in the spectacle effect and nationalist craze and forgot the original characteristics of these characters.

In my opinion, this will become one of the reasons for the homogenization of new mainstream blockbusters in the future. What we need to do at this time is to learn from assembly. The narrative style of the former and the latter parts of "assembly" does not make us feel broken. On the contrary, it retains the humanity most needed by film characters in the gap between the two structures. At the end of the war, Tanzi Di was not immersed in the joy of surviving or the sense of honor. Instead, he faced "another war" in the real society. Compared with the one-sided heroic fighting heroes, tanzidi, a hero worthy of reflection, can withstand the precipitation of time and the thinking of the audience.

Foucault in discipline and punishment [4] "The individual is carefully woven into the social order in accordance with a complete technique of power and body. At this time, power is no longer reflected in the relationship between the specific ruler and the ruled, but reflected in the unified distribution of the body, surface, light and vision.

## 5. Conclusion

In the traditional Chinese film market environment, the scene of bloody violence has always been a sensitive area. In recent years, the new mainstream blockbusters have been more and more stingy about the close-up of severed fingers. The "openness" in this system gives the audience more power. Moreover, through observation, we find that in the new mainstream blockbusters, the director often forms a "stop and stop" for a specific paragraph or shot by some means. This is actually a guide to the audience's "gaze" behavior from the side. Take operation Red Sea as an example. At the beginning of 5:28-6:25, the director used a slow shot of nearly a minute. At 5:41-5:47, Luo Xing's bullet effect is the representative of "slow gaze. Of course, in addition to speed guidance, this section also guides "slow gaze" by comparing light and shade, changing focal length and enlarging depth of field.

As the American film theorist Henderson said, "it is important to tell the age of myth, not the age told by myth". [5] Under the guidance of the dream of building a strong military and a strong country in the new era, and under the trend of world peace and anti-terrorism, the new mainstream military theme films emerge as the times require. The most distinctive feature of the new mainstream blockbuster is the display of the wonders of war. In fact, it is also a new form of the main theme film adapted to the market environment and production development. However, it is more and more likely that the audience will only feel happy when watching the war scenes, but they will not recall the whole story of the film. This kind of "opening up within the system" of spectacle display has indeed brought a more relaxed creation environment for the creators of new mainstream blockbusters. But at the same time, the creators should also innovate themselves in the narrative structure, display methods and other aspects, so as to avoid the spectacle special effects from surpassing the basic narrative, so that the new mainstream blockbuster takes the road of homogeneous development.

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