

# Promoting the Oriental Audio-Visual Style, Constructing Chinese Film School

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**Abstract:** At a unique time of significant development for Chinese cinema, Chinese film school has a significant cultural and academic objective to establish a school. In order to accomplish this challenging historical mission, practitioners must demonstrate the legitimacy of the Chinese film school from the actual development of Chinese cinema, particularly by summarising the unique national audio-visual styles presented in the development stages of film history, genuinely responding to the present, realising the two-pronged strategy of being locally based and going global, and ensuring that the construction of the Chinese film school is done in a way that is ethical and responsible. To analyse Chinese cinema, theoretically summarise the unique characteristics of local cinema, and offer a set of workable solutions to support the healthy growth of Chinese cinema's creative practise, we must apply the right theoretical tools and combine multidisciplinary knowledge.

**Keywords:** Chinese film school, Oriental audio-visual style, Nationality, Modernity.

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## 1. Introduction

The construction of Chinese film school is not only a response to the growth of Chinese filmmaking itself, but also involves a deep-seated anxiety about cultural influences. In the modern era, the Chinese nation has suffered from bad luck and the development of the main body of the country has been severely curtailed, for which reason China has been on a path to catch up with the West and modernise. Culturally, along with the Western learning, traditional Chinese culture has weakened amidst the clamour of the masses, losing its voice to the modern discourse dominated by instrumental rationality. Even in the natural and humanities disciplines, there was a general lapse of tradition and a loss of discipline advantage, and the need to learn from the advanced technologies in the West in order to resist the invasion of the Western powers.

The asymmetry between the traditional cultural power and the weak influence in the world has impacted the self-esteem and self-confidence of the Chinese nation, and attempts have been made to make fundamental changes. At the same time, the fever for Chinese studies in recent years, the slogan of cultural confidence at the top level, and the call for the promotion of traditional and excellent culture have clearly given rise to a revitalising force that cannot be underestimated. In order to better realise cultural confidence and national self-assurance, the major body of Chinese civilisation needs to concentrate on the process of reconstruction from tradition to modernity and the modern transformation of traditional culture. The constructing of Chinese film school is founded on the growing concern over the influence of the desire for revival and a voice, which has changed the contemporary experience of modernity in China along with the steady pace of modernization and revitalization.

## 2. Based in Localism and Advancing Toward the Global

Chinese film schools have unique characteristics and face various challenges when compared to other film schools or genres that are now popular around the world. Inadequate

practise and theory summaries, a lack of the awareness of creative excellence, and frequent crude creation all contribute to the school's rather flimsy foundation. In order to build a Chinese film school, it is necessary to overcome numerous obstacles, combine numerous resources, and thoroughly revive the country's culture and aesthetic. In particular, it is necessary to reverse the unfavourable situation of the weak foundation of the local film industry and the immaturity of genre development. To truly tell the Chinese story well, it is necessary to transcend the dichotomy between traditional and modern culture, Hollywood and local films, and Chinese and global stories.

Related academic discussions have focused on the fact that Chinese cinema is an important force in world cinema; that it is based on local discourse and global narrative, and that it integrates the modes of ethnicity and modernity to create Chinese stories; and that it help to achieve a leap forward in the global export of Chinese cinema, and so on. It is clear that the creation of the school is intended to theoretically summarise and support the growth of local film, to promote traditional Chinese culture around the world, and to demonstrate Chinese aesthetics and contemporary spirituality.

In order to ensure a wider cultural acceptance, it is not only necessary to strengthen local awareness but also to have a global perspective and connect with the outside world. This is due to the paradox of modern transformation of national aesthetics, the limitations of complacency in the local box office, and the resistance to cultural discounts for foreign export. The emphasis on going global is also about escaping the backwardness of being in the modern world and seeking a cultural renaissance that matches the communication power of a great nation, i.e. to balance the anxiety of being in today's world of influence. Chinese Ping Pong Super League are no less intense and exciting than many international competitions, but why is the latter still regarded as a higher honour? Because it represents a broader worldwide recognition. Of course, in order for Chinese cinema to go global, it is not necessary to surpass Hollywood, but rather to build on the excellence of local culture and to create an

oriental audio-visual style that can incorporate the common emotions of the world, based on the experience of Chinese modernity.

### 3. Promoting the Oriental Audio-visual Style

In the history of the development of Chinese cinema, the nationalised style has been outstanding, but it has encountered a bottleneck in the market tide since the 1990s. To regain the Chinese cinematic identity is not to be stagnant; the nationalised style has always been accompanied by a modern aesthetic logic, so the foreign export of Chinese cinematic identity must be in line with the experience of modernity.

A good Chinese story should not only focus on the background of "authors" making "work" against the backdrop of China's local "world," but also not ignore the "audience" component of it, according to Abrams' four literary elements of "world," "author," "work," and "audience." This is consistent with contemporary Western literary thought and the current new media reality, where readers or audiences tend to be centralised.

In other words, to create an Eastern cinematic experience, it is necessary not only to respond to the central shift from work to audience, but also to consolidate the audience base for the sound development of Chinese cinema, so as to fundamentally contribute to and achieve a strong cinematic nation.

By not confining oneself to the local imagination, but by taking in the diverse elements of the world with a big heart, by not sticking to the rut but by conveying the emotional demands of the universal experience in modern society, by bringing together Chinese stories, modern demands and national audio-visuals, and by progressively and hierarchically mapping them to local, Asian and global audiences, and by encouraging them to accept and immerse themselves in them in a circular and lasting manner, we can fundamentally contribute to and strengthen Chinese cinema. This will also enable and strengthen Chinese cinema on the road to becoming a strong nation.

Specifically, introduce modernity, fixate on localness and export Chineseness. The unique flavour of local cinema is explored in depth, and audiences at home and abroad are accustomed to this flavour, thus continuing to consolidate the road to a strong cinema nation. Oriental audio-visual style touches on the solid core of the construction of Chinese film school, and therefore needs to be explored and implemented step by step. Based on the spiritual focus and artistic nature of Chinese cinema throughout its century-long development, we must trace the traditional Chinese culture and aesthetic connotations and integrate the various components of global culture and video creation in order to create works with national characteristics that can be distributed throughout the world, making audiences both inside and outside the region enjoy and immerse themselves in them, continuously shaping them into a unique aesthetic experience. In other words, a plastic national audio-visual style is one that enhances the experience of the audience with works of oriental culture and aesthetic style, which must be in line with the expression system of commercial video, but should not blindly follow the homogeneous trend of market-driven aesthetics, not be guided by Western aesthetics and production standards, not stay in the ahistorical narrative of spectacle and visual

stimulation, but focus on the centripetal cohesion of traditional culture and aesthetic style. It is also a deeper and more direct intervention in the changing Chinese reality.

### 4. Telling the Chinese Story Well

A good Chinese story should be founded on regional customs and not be restricted to one's own narrow world, but rather embrace the universal and recognise the complex intertwining of diversity and uniformity. We should investigate tradition without adhering to it and address how Chinese and international film connect, particularly how the national and the international are related. Even though it is believed that what is national is global and that the narrative of difference is the exoticism that the rest of the world desires, it will be challenging to leave the country if it is highly nationalised and lacks global acceptance.

We must learn from the past, pay attention to the current, moderately harmonise classical and modern experiences, convey the tale of ancient and modern China, and consider the narrative of the future if we are to go global. First, there should be a stronger emphasis on modernising traditional resources. We should strengthen the relevance of Chinese artistic traditions and cinema, taking into account the compatibility between the ontological features of cinema and the traditional mood system, and between the narrative nature of mainstream cinema and traditional lyrical style. At the same time, the narrative traditions of ancient Chinese novels, legends and drama are explored.

The issue of the complex relationship between the tradition of film and theatre, the aesthetic psychological structure of the reunion, the poetic tradition of teaching for fun, and the aesthetic needs of modern people is dealt with. Second, combine genre traits and look for subject-matter breakthroughs. The genre strengths of Chinese films like martial arts, kung fu, police procedural, and westerns should be developed, as well as the audio-visual qualities of lyrical films and Chinese comic films with distinct national styles. At the same time, we should accept life's realities and encourage the rapid growth of realistic films. Additionally, Chinese film is now not too concentrated on shooting futuristic science fiction subjects, which necessitates studying the technological marvels of international mainstream science fiction blockbusters and fervently producing futuristic visual marvels with Chinese aesthetic traits.

### 5. Conclusion

In order to preserve cultural diversity in the age of globalization and to be able to export the strength of Chinese images to the world and beyond, a Chinese film school must develop an oriental audio-visual style that is distinct from that of the West or other cultures. This style must be based on the inheritance and protection of the national characteristics of the image. The exportation to the outside world will come as a natural result once the oriental style solidifies itself as a powerful complement to the Hollywood manner of watching movies. As a result, the establishment of Chinese cinema school ought to be predicated on the significance of developing a nationalized audio-visual aesthetic and honing it in front of the camera, on the big screen, and in the hearts of viewers.

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