

Aesthetic Characteristics of Humanistic Tv Documentaries -- A Case Study of Television Documentaries Featuring Cultural Characteristics in Inner Mongolia, China

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Keywords: Humanistic Television Documentary; Film Aesthetics; Aesthetic Characteristics

Abstract: Documentary is the recorder of the spirit of The Times, the living memory of a country and a nation, bearing the record and reappearance of the humanistic spirit of the nation and even human beings. Among them, humanistic TV documentary has become the most favored film category with high artistic value and great cultural value. The creation of cultural TV documentaries in China reached its climax in the 1990s. Inner Mongolia humanistic TV documentary, as a branch of Chinese humanistic TV documentary that shows unique national culture and national spirit, has important theoretical research value. This paper will draw on the famous French film theorist jean - mitri's three-level theory of film aesthetics, combined with ethnology, culturology, documentary, narratology and other theories, and comprehensively grasp the aesthetic characteristics of Inner Mongolia cultural television documentary with the method of close reading.

1. Introduction

Documentary is one of the oldest films in film and television art. From the category can be divided into film documentary and television documentary. Among them, TV documentary is a TV program that takes non-fiction as the most fundamental feature and records real environment, characters, events and details in space by means of television (tracking shooting, interview, etc.), so as to express the creators' observation, understanding and thinking of the real world. Television documentary classification method according to different division standard points also differ, comparing various, the most common and basic can include most of China's documentary is hong-sheng ouyang "on the basis of the documentary is the main theme, content, divides into the documentary documentary, theory of literature, history and culture documentary documentary, humanities and social documentaries, nature documentaries, anthropology documentary film and so on six big kinds of science and technology." [1] Since 2003, relevant studies have appeared in humanistic documentaries, which reached the hottest point in 2013. Up to now, 127 relevant papers have been published (figure 1). With the deepening of research, more and more research points related to "humanistic documentary" have emerged, forming a huge research network. The following are the relevant research points and their research trends (figure 2).

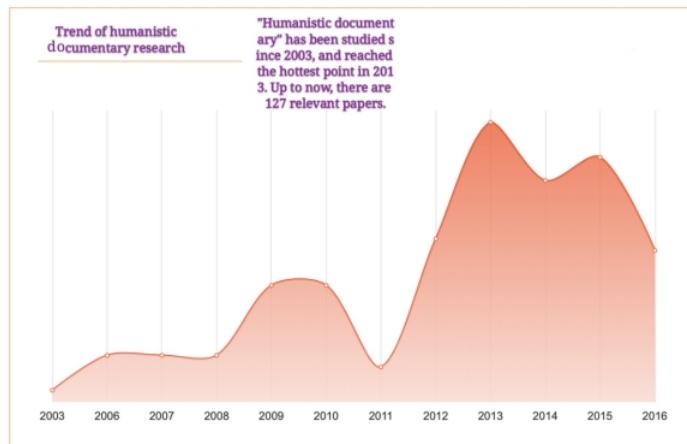


Figure1 Trend of humanistic documentary research.

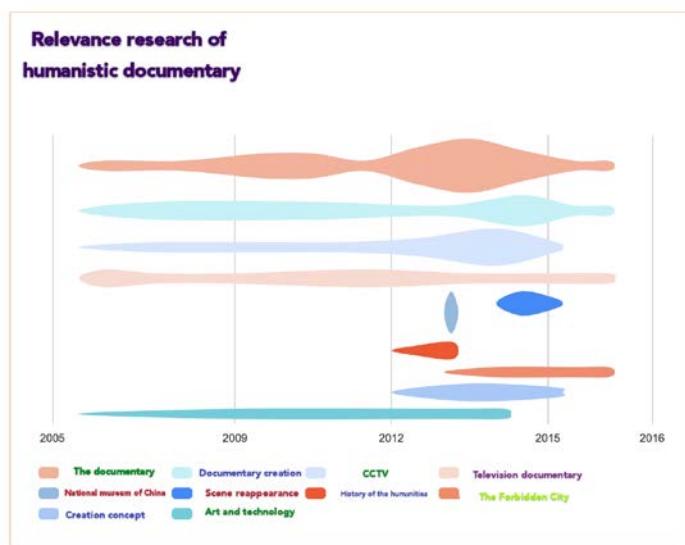


Figure 2 Relevance research of humanistic documentary.

2. Literature Review

In 1979, Inner Mongolia first documentary TV shooting of "desert sidelights, and in 1983 in central television broadcast across the country, won the "I love the broken pieces back together beauty" the national second prize, third prize of national excellent column show CCTV first prize and excellent photography, and many other awards, had been issued to 22 countries and regions of the world, by the famous Japanese documentary filmmaker down his praise and affirmation. [2] [3] This widely acclaimed TV documentary not only opened the prologue of Inner Mongolia TV documentary, but also opened the way of creation of Inner Mongolia TV documentary focusing on humanistic record. The development of cultural TV documentaries in Inner Mongolia has gone through three stages (table 1).

Table 1. Three stage comparison

phase	The name of the stage	Creation concept	time	Magnum opus
The first stage	Group discourse stage	With "national spirit" as the theme representation, speak for the whole nation.	In 1979-1995	Desert essay, prairie essay, falcon essay, desert song, blue echo
The second stage	Stage of humanized discourse	To "people" as the symbol of note, speak for the ordinary people.	From 1996 to 2003	"Golden mountain", "father's tears", "mother's bosom", "unfinished Mongolian robe" and so on.
The third stage	Stage of marketized discourse	Represented by diversified themes, it entered the creative stage of combining market demand with social responsibility.	Since 2004	Camel war, baby of ama, winter, 18-episode large-scale series impression of Mongolia And many other works.

Throughout the decades of development of cultural TV documentaries in Inner Mongolia, it is not difficult to see that their artistic achievements are very outstanding, and has formed a distinct style characteristics. However, the domestic academic circles on this - art achievement research is still very weak. They either place Inner Mongolia documentary in the background of grassland film and television art, or only study a documentary or a person's documentary, while there is a lack of systematic research on Inner Mongolia TV documentary, especially the unique aesthetic features of Inner Mongolia cultural TV documentary.[4]

This article will draw lessons from is regarded as "movie Hegel's" French film theorists, historians make. M theory of John terry on his encyclopedic book mentioned in the "film aesthetics and psychology, be determined by the three levels of meaning image principle and film aesthetic theory, three level of Inner Mongolia cultural aesthetic characteristics of TV documentary. In this thesis, the author will take three level meters terry film aesthetics theory as the basis, based on the "image" to record the real beauty, based on the "sign" the narrative of beauty, based on the "art" poetic beauty as the theoretical framework of humanities in Inner Mongolia television documentary study, accurate and intuitive in Inner Mongolia humanities TV documentary "documentary beauty" and "narrative", "poetic beauty" are studied, and the theory of humanism in Inner Mongolia television documentary limitation and deficiency, in order to Inner Mongolia cultural television documentary creation achievement necessary theory summary, at the same time to offer some enlightenment to the further development of prosperity for the future.

3. Organization of the Text

3.1. The Documentary Beauty of Cultural TV Documentary in Inner Mongolia

Authenticity is the essential attribute of documentary and the premise for a work to become a "documentary". "it requires the way of existence and the essential meaning of real life to be reflected in the work through the creative activities of creators". What we usually call "authenticity" is the "authenticity" of documentary content, rather than the "veracity" caused by the audience's perception that the works conform to life experience. Documentary is the most basic aesthetic feature of documentary. It is not the "truth" in the general sense, but an aesthetic style and a way of observing reality. The beauty of documentary lies in not only respecting reality and being loyal to life, but also carrying out creative treatment. Jean mitri, French film theorist and historian, put

forward in his great theoretical book film aesthetics and psychology that "the first image. This is also the theoretical entry point of this part "based on real documentary beauty". "A film," he said, "is above all an image, an image of something concrete. It is an image system designed to describe, show and describe an event or series of events... An image is not a sign similar to a word, but an image, a concrete reality: an image that contains itself (or is made to contain by people) with a definite meaning. [5] In this sense, film is language: it is first and foremost a representation, and through that representation it becomes language." "From the above statement, we can see that mitri's so-called first meaning discusses the relationship between film as' image 'and' reality '. Although it resembles reality, it is not the counterpart of reality, because there is no counterpart of reality except reality itself.

For the creators of Inner Mongolia humanistic TV documentaries who regard documentary style as the criterion, the starting point of studying Inner Mongolia humanistic TV documentaries is how to use documentary techniques freely under the "iron law" of sticking to the truth. Among them, how to deal with the relationship between subjective reality and objective reality, as well as between apparent reality and essential reality, has become the concentrated expression of the documentary style of humanistic TV documentaries in Inner Mongolia.

3.2. The Narrative Beauty of Inner Mongolia Cultural TV Documentary

If reality is the life of a TV documentary, narration is what makes it appealing and expressive. M John terry will be in the Syrian border by image by implication logic of semantic identified as the second image aesthetic level, that "despite all the images in the film are ideographic (through its content), the image itself is not have symbolic value: they are with their responsible for the description of action by implication relations with symbolic value." But image is a special symbol. "contrary to words, image is not a fixed symbol... It is only through the overall connection with the things related to it that the image contains certain meaning and 'the ability to express meaning'. This gives it a concrete meaning, which in turn adds a new meaning to the whole which contains it." Here, mitri takes the characteristics of movie symbols and their narrative characteristics as a premise of mutual verification: images have symbolic value only through their implication relationship, and only when they have symbolic value can they achieve dialectical ideographic expression in the narrative process of their relationship. This is the theoretical source of film as a narrative art and the theoretical basis of this chapter "narrative beauty based on symbols". Most of the works of cultural TV documentaries in Inner Mongolia are "narrators" delivering one or more "stories" to "listeners", thus forming a dynamic communication process of the listener's feelings and interpretation mechanism of the narrators' contents. Therefore, Inner Mongolia cultural television documentary is also a narrative art. , according to the features of television documentary, combined with terry about the second aesthetic aspect of movie aesthetics "symbolic significance of the image" theory and the research category of narrative, from the narrative mode, narrative perspective, narrative structure three aspects to study humanities television documentary in Inner Mongolia has the unique narrative of the United States, which is from the big story narrative, comprehensive and diversified.[6]

3.3. The Poetic Beauty of Cultural TV Documentary in Inner Mongolia

Terry will be "point, shooting Angle and the special modelling factors create artistic effect" and achieved's stature as an image of the third layer of expression, he thinks through the director's imagination to create and film become the visual language art, which can build up a direct appeal to the audience to imagine "poetry", it is also considered dmitry film aesthetic highest level. Judging from the research status of Inner Mongolia film and TV series in recent years, the research on films, TV series and programs cannot be separated from the following mode: in terms of ideological content, all involve the grassland people's worship of nature, respect for life, hero worship and helplessness, confusion and hesitation in the face of the impact of modern civilization. Such a high frequency and repeated promotion of national cultural themes seems to lack new ideas. However, without the topic of national culture, the uniqueness and importance of national film and television research cannot be highlighted. This seems to be a dilemma. Therefore, Inner Mongolia

documentary director zhao nastu raised this question, and his words gave the creators and researchers the best reason to stick to the theme of national culture. "On the one hand, these themes are a core value of nomadic culture, so we need to reflect the highest level of human civilization and the most harmonious aspects of man and nature, so that our cultural advantage can be turned into the advantage of film and television," he said. On the other hand, the values of this culture are not absent in other regions, just not as concentrated as they are in our own. So our films and TV shows in recent years have focused more on this aspect, showing that we have not deviated from this core value." It can be seen that the core ideas of national culture should be expressed and studied.[7] What we are faced with is only how to express and how to study. The connotation and thought of reality itself, to be perceived and recognized, largely depend on its artistic expression. "naked thoughts cannot produce aesthetic artistic effects anyway". Here, we can refer to bai juyi's four elements of poetic creation, namely "poet, root emotion, miao yan, hua sheng and true meaning" mentioned in his nine books of the yuan dynasty, and interpret the "poetic beauty" of Inner Mongolia humanistic TV documentary from three different levels of emotion, language and thought. That is to say, we can discuss how Inner Mongolia humanistic TV documentary expresses the unique national ideology and culture in the creator's mind through the language of film and television from three aspects: the creator's emotional input, the work's meaning expression and the art presentation.

4. Conclusion

Documentary, with its unique film and television techniques, let "dead" yesterday "alive", let the fresh today forever retain. It keeps watch over the people and things in this world, and bears the responsibilities and expectations of this era. The TV documentary of Inner Mongolia culture plays an important role in the recording, inheritance, description and interpretation of grassland culture. However, due to the narrow theme content, the works are mostly superficial records, the theme is not explored deeply, the creative concept is lagging behind, the creative team appears fault phenomenon, the ability to deal with market is poor, and other factors, most of the audience is not enough to understand this, the influence in the whole reason is small. [8] Admittedly, there is still a long way to go for Inner Mongolia cultural TV documentaries in terms of content expansion, creative idea updating, creative skills strengthening and creative team expanding, but with the watch and trust of the grassland people, we believe them Will go further.

Acknowledgments

This paper is carefully guided by professor Ning Sun .

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