**Aesthetic Implication and Thought Significance of Film Semiotics**

**-- Focusing on Chinese Documentary**

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**Abstract**

**Film works express certain some emotions and information transfer through image elements. It means that film works are the creative works achieved with the implication of art and artistic forms, and it conveys information to the people with needs. This is the formation process of symbols. Film symbols must be the core of Film works; therefore, this study focuses on Chinese documentaries so as to research the aesthetic implication and thought significance of film symbols. Some successful cases are analyzed hereunder. According to out investigation on relevant literatures, we find out that in order to analyze film symbols in documentary works, some representative Chinese works, such as the Ying and Bai, Kindergarten etc., are selected for deep exploration on film semiotics.**

Keywords-image aesthetics; screen signification; Significant; signifier

**I. Introduction**

Symbol is a way to express the thought and the same is true of film works. Film producers use the method of semiotics for expression and information conveying. Only the semiotics tools which can express thoughts are used appropriately, will the audiences achieve the personnel favor. Film works are the aggregations of culture accumulation supported by technology, which can indicate rich culture significance and aesthetic value; the cognition and understanding on objects can be connected with the film semiotics, which can make it more meaningful and systematic.

**II. Aesthetic implication of film symbols**

Aesthetics, as a subject researching the beauty-appreciation, is one subject subdivided in the philosophy. Film aesthetics is the practical method of aesthetics, which is valuable as a form art indicating the value of aesthetics effectively. The greatest strength of films is the time-dependent continuity, which is also a feature distinguishing from other art forms. Films are synthetic, which is based on special symbolism; the aesthetic value and aesthetic implication are expressed continuously through the expressiveness and strong time impact. Symbols in films are the projection of film producers’ intention and thought, which conveys thought and profound meaning through images.

Ferdinand de Saussure, a Polish philosopher, said that: the feature of a symbol means to symbolize a thought object based on a matter object or to symbolize a strict abstract conception[1]. Things, events and people are in their own “world”; images will make something meaningful in unique ways when certain intention is conveyed. It means that the ideographical expression of film symbols can turn into individual images through the relationship among images and objects of images. This is the relationship between the “signified” and the “signifier”.

**III. The meaning created through film symbols**

The accumulation of visual figures and diverse expressions forms of images constitute the characteristic of semiotics and an inseparable relation. Especially in documentaries with clear expression of film producers’ intention, some accidental shooting is only for capture of some scenes under the producing intention of the producer. It can be taken as the guarantee for the semiotics process of significance contained in images. The process of selecting scenes by film producers actually is the continuation of subjective choice; the elaborating is accumulated in the direction reflected in intention, and finally a work is formed. Signifier are selected to call for audiences, which stresses that the elaborating of the relation between “signifier” and “signified” built up by film producers through the technique of expression. This is the core process for the formation of themes of the works.

“I believe that documentary film should be individualistic. Documentary film is a way to show individual understanding and interpretation to the world. For example, the scene of building a fence usually appears in Ying and Bai, which has strong implicit and metaphorical effect on these images with symbols so as to exchange signifier and signified in the film”, said Director Zhang Yiqing who are Producers of documentary film.



Pic.1 This is the picture of ***Ying and Bai.***

Perspective of the Director is expressed through description of the scene for mutual gaze between Ying and Bai in the film. Bai is the world in the eye of Ying and Ying is the world in the eye of Bai as well. Audiences glimpse inner loneliness of human beings in the scene. Although Ying and Bai are separated by fence and they sit at different places, they can perceive each other’s feeling just through eye contact. Characters which are used as symbols in the documentary film have other effect, which is to make people perceive thought on the relationship between human beings and animal hidden by lonely life. The method of semiology can be used to explore profound meaning system which is hard to be explored through surface phenomena.

Pic.2 This is the picture of ***Kindergarten.***

In another case, there is a scene in Kindergarten about “please follow me”, which attempts to reach the purpose of accumulating moral level through washing hand, being well-behaved, and respecting elder people, and a series of social behaviors. The bottom line of formalized habit formed through repeated habit and norm in reality is circuitously questioned. In addition, social ideology and realistic problem are indirectly reflected in Kindergarten in an indirect judgment form, which attempts to overturn our conceptual interpretation to children. Curious vision of the Director deeply shows social and civilized meaning. For example, love, care, conflict, and violence are coexisting in kindergarten, which is a metaphor to kindergarten and is a kind of expression technique to contractible society.

**IV. conclusion**

Symbol is a common feature in lots of arts field. However, film symbol attempts to make it be significant in a unique way, thus it shows the difference, which means that formation of film symbol is constant expanding scope of semi-ology. Therefore, the relationship between signifier and signified is symbolically integrated in the research through use film symbol in documentary film. Possibility of film aesthetics to express author’s thought and consciousness is analyzed. Possibility of development and creation for technical strength in film and television production is enlarged. Thus, the author would like to try whether development possibility of film aesthetics in documentary field can be researched through semiology.



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