

# The aesthetic expression of Suona in the movie "A Hundred Birds and a Phoenix"

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**Abstract:** One art, two generations of perseverance, director Wu Tianming took materials from local folk art, combined with the inheritance and memory of Suona art, to create a musical art film work - "A Hundred Birds and Phoenixes". Taking Suona, a traditional folk art, as the main line, the director carefully carved out every detail when making the film, so that the overall style and detail treatment of the film have intriguing meaning. At the same time, focusing on the musical characteristics of Suona, the director starts from a unique aesthetic perspective, organically integrates traditional aesthetics with local culture, and enhances the aesthetic value of the film. Based on this, this paper analyzes the evolution and development of Suona Qu "A Hundred Birds to the Phoenix", studies the aesthetic symbols of Suona in the movie "A Hundred Birds to the Phoenix", and discusses the aesthetic expression of Suona in the movie from the three-dimensional dimensions of space, life and emotion.

**Keywords:** movies; "A Hundred Birds and a Phoenix"; Oooo Aesthetic expression

## Introduction

If a film work wants to be among the excellent film works, the director should start from the aesthetics of the public, take the aesthetic needs of the public as the original driving force for film creation and production, and show the aesthetic value and cognitive value of the film. By in-depth study of the aesthetic trends of the public, creators can re-establish the social style from an aesthetic perspective, transmit positive energy, and guide people to pay attention to social issues. The movie "A Hundred Birds to the Phoenix" is a work with no lack of aesthetic value, the story of the work revolves around the inheritance of Suona art, the word "persistence" does not describe the emotions of two generations of Suona craftsmen on artistic inheritance, although after years of polishing, the protagonist has not let go of inheritance, but transformed a commitment into life belief, which also shows the positive energy of "A Hundred Birds and Phoenix", with elegant art forms, leading the society to form a fashion of "attaching importance to the inheritance of craftsmen". This film work is named after the famous song "A Hundred Birds and Phoenixes", which condenses the imagery of many national music and smoothly explains the theme of the film. Based on the aesthetic perspective of art films, we can interpret the aesthetic expression of films around the artistic symbol of Suona.

## 1. The evolution and development of the song "A Hundred Birds to the Phoenix"

As a widely loved song, "A Hundred Birds and Phoenixes" is widely spread in Hebei, Henan, Anhui, Shandong and other places. Players need to use special skills to play the tones of birds and songs, cheerful and enthusiastic melodies, so that people can see the vibrant natural scene in front of their eyes. In the long period of development, the folk musicians changed the repertoire of the work, deleted the rooster sound, reduced the bird song, and designed a special sound change technique, and added the end section of the Allegro to extend the long part of the whole piece, which ended when it reached a jubilant climax. In 1953, a performer with the adapted "A Hundred Birds and a Phoenix" appeared on the stage of the 4th World Youth Festival Folk Music Competition and won a silver medal, making this repertoire one of the representatives of folk music art. Later, Mr. Wang Jianzhong adapted this piece again to make it suitable for playing on the piano, which caused a huge sensation in the music scene. After long-term development, "A Hundred Birds and Phoenixes" has left a deep impression in the hearts of the public with its unique national charm, rich local atmosphere, complex playing skills and fresh artistic style. No matter what instrument is used to play this piece, it is based on the song of "A Hundred Birds to the Phoenix", which also reflects the unique national imprint of "A Hundred Birds to the Phoenix". Therefore, when the creator regards the song "A Hundred Birds to the Phoenix" as an object of image description, the connotation of the music will be deeper. By presenting a variety of types of images, creators can choose local image themes around the theme of Suona song, combine their own cultural symbols, national music, condensed aesthetic images, and reflect the significance of their own national music and cultural inheritance.

## 2. The aesthetic symbol represented by Suona in "A Hundred Birds and Phoenixes"

In Saussure's view, linguistic symbols are a combination of sound images and concepts, and his suggestion to use the word "symbol" to represent the whole, representing sound images and concepts respectively, which is also the classic "dualism". According to Saussure's research, we can grasp the logical starting point of the "Suona" in the movie "A Hundred Birds to the Phoenix". Suona is a folk national musical instrument dating back to the 3rd century BC, when Arabs and Persians brought it to China. During the Western Jin Dynasty, figures playing suona appeared on murals in Xinjiang; In the Ming Dynasty, Qi Jiguang proposed that those who blow the trumpet need to palm the flute. Since modern times, the public has begun to accept and use the suona, making it an important part of the Chinese national musical instrument. From the perspective of basic symbolic meaning, the symbol of Suona is the instrument itself. In contemporary film creation, music has the function of narrative and background. By using and inserting musical clips, creators can portray the inner and outer images of a character, render the social and natural environment, and contribute to the storyline. In the movie "A Hundred Birds to the Phoenix", Suona shows strong national characteristics, and the musical instrument itself also conveys local and national emotions. With the change of

the rhythm of Suona, the story rhythm of the film is also constantly evolving, always setting the theme and promoting the development of the plot. At the same time, under the artistic conception of national music, the historical fate of different characters is also displayed. When helping Master to go to the field to do farm work, the musical instruments used by Lan Yu and You Tianming exude the unique brilliance of Chinese national music culture.

### 3. The aesthetic expression of Suona in "A Hundred Birds and Phoenixes"

#### (1). Aesthetic expression of spatial dimension

According to the background of the story shown in the movie, the protagonist's living space is located in rural Shaanxi. However, judging only from the characters' residences, costumes and accents, it is difficult for the audience to find things that contain local characteristics of Shaanxi, which also shows the director's beautification of rural areas. Take Third Master Jiao's residence as an example, this is a quiet small courtyard, the shadow wall at the door is erected, the bluestone slab in the courtyard is very neat, coupled with the fireflies flying in the sky, the scene of three teenagers playing on the swing together, all create a hazy, beautiful, fresh and clean image. In this way, the protagonist adheres to the inheritance of the art of Suona song, while retaining the memory of the small-scale peasant economy and the farming era. For the above image group, the director obviously shoots and presents it consciously. As a director close to the front line of rural areas, Wu Tianming knows the real life scenes in rural areas very well, but his portrayal of the above imagery aims to create a space with an idyllic style. With the help of beautiful art space, creators can better show the beauty of Suona art. At the same time, although the ancient capital Xi'an appeared in the movie, this space also has a certain virtual meaning, for a large number of ancient buildings, Lan Yu and others are beginning to form an "ancient construction engineering team", reflecting people's psychological changes after entering urbanization. From the perspective of spatial construction, the creator portrayed a fragment of Tianming's learning art: the protagonist selected a long reed stalk according to the skills and requirements taught by the master, inserted one end into the water, and fully exercised his lung capacity. For a teenager, this task is extremely challenging, and after countless days and nights of hard practice and hard work, Tianming successfully absorbed water. The protagonist's path to learning traditional skills is very difficult, and in order to avoid the pain of over-rendering Tianming, the director does not always stop at the actor's face, but uses a long-range lens to show the sky that the teenager is looking at. In the audience's field of vision, there are reeds that change from green to light yellow, and then to snow-white, and the water surface on the edge of the reeds is calm, exuding soft mist, invisibly lifting the lonely Tianming, nature gives Tianming tolerance and understanding, showing the traditional aesthetic realm of the unity of heaven and man. The unity of heaven and man is an important part of the Eastern philosophical view, and in the film, the musician uses Suona to imitate the phenomenon of various bird songs, showing the pursuit of harmonious coexistence between man and nature. In this small space where Tianming absorbs water, the film lens conveys the feeling of peace, quiet and peace to the audience, which is also the artistic realm pursued by Tianming. It is precisely because he can calm his heart and calm his breath that Tianming can dare to face the impetuous society, leave his original intention in Wushuang Town, and patiently play Suona and inherit art. Therefore, from the spatial dimension of the film, when young musicians officially enter the artistic threshold of "A Hundred Birds and Phoenixes", they show a Chinese aesthetic mood different from Western styles.

#### (2). The aesthetic conception of the dimension of life

Life is extremely abstract, but the coming and going of life shows the concrete life of people. In the field of art, vitality is an eternal topic. In the artistic expression of film, there is often a way of virtual and real life, and the creator will use it to show the unique aesthetic character of life, such as soaring eagles and rolling torrents. In the way of describing life, there are mainly negative and positive, the former expresses the fragility of life, and the latter highlights the progress and upward progress of life. In the film "A Hundred Birds and a Phoenix", the creator analyzes aesthetic expressions from both positive and negative levels. First, although Third Master Jiao was physically ill, in order to help Tianming's Youjia class perform, he came to the end of his life; Second, the movie "A Hundred Birds and a Phoenix" shows the historical sense of life. In the movie, because the art of Suona began to decline, many people who played Suona joined the army of migrant workers in the city because they could not make a living normally. Among them, there is not only Blue Jade, but also Tianming's senior brother, and the senior brother also lost his hands in the part-time job. At the same time, in the ending, the director conveys the aesthetic mood in a unique creative way: Tianming has lost his mentor to teach his skills, and his audience is only boundless green mountains and blue sky. In the lonely environment, Tianming played "A Hundred Birds and Phoenixes" to express his respect for his mentor. In the midst of the scream, Tianming recalled the apprenticeship period, when the master was still sitting on the chair of the master, until the end of the song, the figure of the master disappeared. As the inheritor of Suona song, Tianming's future is unpredictable, so the end of the movie is extremely open. In the quiet scene, the director integrates the attachment of the characters and the beauty of traditional culture to the extreme.

#### (3). The aesthetic mood of the emotional dimension

Aesthetic expression is closely related to emotions. Only on the premise of internal emotions can the director integrate unique aesthetic mood and emotions into external things. From the perspective of traditional Chinese aesthetics, the spirit of China's national culture has deep emotional meaning, and without creative scenes that move people's emotions, filmmakers will not be able to succeed. Whether it is opera, fiction or poetry, creators need to mine emotional and spiritual elements from real life to better substitute emotions into film works. Therefore, the audience's emotional shock to film and television works has become the standard for measuring whether the work has an aesthetic artistic conception. In addition to opera, this theory can also be applied to modern film and musical art. In the movie, the director created a number of characters, using emotional lines to intersperse character relationships, the main emotional line is the emotions of Tianming and Third Master Jiao to Suona, and the other emotional lines include the love of Lan Yu and Xiuzhi, the brotherhood of Lan Yu

and Tianming, and the teacher-student love between Tianming and Third Master Jiao.

Among the national instruments, Suona interprets the style of the entire film - mixed with tragedy and joy. Therefore, when teaching skills, Third Master Jiao emphasized that the playing is not to be blown to others, but to himself. Therefore, the players themselves must maintain the emotions of sadness and joy, only in this way can they play touching music. Under two opposing emotions, the sound of Suona can give people the experience of traveling through time and space. In the movie, the Suona artist has a transcendent status because the Suona artist leads the orchestra and runs all kinds of affairs in the village. At one time, what made Third Master Jiao proud was the filial son and grandson under the chair of the imperial master, but later he was very saddened to find that people no longer respected this tradition. On the surface, the decline of Suona artists is affected by the degree of social openness and the development of the times, and traditional folk music has been affected by Western music. Therefore, in terms of emotional narrative, the entire film works control emotions well and convey infinite emotion to the audience.

From the overall emotional tone, the film works convey sad emotions, because Suona folklore has passed with the times and cannot be recovered, so this sad emotional expression is very restrained. In the film work, the creator pushes the emotion to a climax, in the scene where Jiao Sanye is drunk and blowing: Jiao Sanye is drunk due to indignation, and plays Suona in the house until he falls to the ground drunk. This plot contains a rich and infinite aesthetic artistic conception, and Third Master Jiao reveals his inner emotions in the way of playing, allowing the audience to feel the vitality that Third Master Jiao pours into his voice. At the same time, the film clip is accompanied by the harmony of the orchestra, which is not an omission of the creator, but the finishing touch: Jiao Sanye did not install a mouthpiece when playing, but Suona could not make a sound without a mouthpiece, so the sound played by Jiao Sanye at this time was his own inner voice, which can only be understood by Tianming and himself. At the same time, in the home decoration, Jiao Sanye mainly chose two tones, green and black, representing conservative, traditional and vigorous vitality.

To sum up, film art is also an art that transmits beauty and appreciates beauty, but unlike picture scrolls and poetry, film uses a more realistic and intuitive way to convey and express aesthetic characteristics. In the movie "A Hundred Birds to the Phoenix", the director took materials from traditional folk art, selected the song of "A Hundred Birds to the Phoenix" as a cultural symbol, and from the perspective of traditional aesthetics, by strengthening the spatial structure, revealing the connotation of life, and paying attention to emotional transmission, he conveyed his aesthetic evaluation of the objective world in a tactful and restrained way. In the eyes of director Wu Tianming, as a part of folk culture, Suona art is beautiful, and its inheritance is difficult. Under the torrent of the times, the director knows that the decline of traditional culture is difficult to resist, so he pinned his helplessness and loss in the artistic conception to enhance the aesthetic expression of the film.

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