

The Influence of the French New Wave Movement on Contemporary World Art Film Creation

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Abstract: The French New Wave is one of the three major aesthetic movements in the world film history. The "New Wave" films shocked the world, causing the "New Wave" film movements in America, Europe, Asia and other countries to emerge one after another, triggering a worldwide film aesthetic revolution. The French "New Wave" has a profound impact on modern films. This paper focuses on grasping the emergence, development, prosperity and decline of the French "New Wave" film aesthetics, paying attention to live broadcast and process documentaries, analyzing the artistic skills of the New Wave film to shape characters, effectively summarizing the influence of the French New Wave movement on contemporary world artistic film creation, so as to find out some rules of film development and provide a necessary reference system for contemporary world film art creation, And explore the development direction of Chinese film in the future.

Keywords: France, New Wave Movement, Contemporary world, Art film, a literary creation, influence

1. Introduction

After the Second World War, the economic crisis that the French government needs to face at this time is very serious. The French government lifted the limit on the number of films imported from the United States in order to repay its debts to the United States. This behavior made a large number of American films pour into the French film market, and the French local films were greatly hit. During the years when American films invaded the French market, France frequently changed its government. In this precarious situation, the military revolution took place quickly, and the revolution in many fields echoed. At this time, new youth began to rebel against tradition in various forms. Sexual liberation, rock music and new fashion became the means for new youth to rebel against tradition.

With the re-administration of Charles de Gaulle, France has entered a new era. The film market has also been re-protected. In order to make French films grow again, the National Film Center immediately launched the "excellent film support" and "advance loan" policies. Under the support of the policy, the French film flourished again. However, at this time, French films were too seriously affected by Hollywood films. Many filmmakers focused on the star effect, meticulous clothing, exquisite photography and smooth editing. The long-term unchanged creation concept and production

system made French films very similar at this time. With the rise of TV dramas, the French films with poor content and similar creative ideas gradually declined, and faced a crisis again [1-3].

As the hometown of film, France has already cultivated many film talents through numerous film libraries and film clubs. Under such a crisis, many young directors who grew up in the war have long been tired of the stereotype of traditional films. They picked up the most advanced portable cameras and microphones and took to the streets. Many like-minded creators set up their own film and television production companies with a small amount of money. In this way, French films began the new wave film movement.

2. Live on the Screen and Flow - documentary

2.1. Reproduction of Childhood Life

Francois Truffaut, born in Paris, France, shot "Four Hundred Hits" in 1959. The film expresses the theme of freedom and restraint, and the desire for freedom, love and understanding by describing the tragic experience of a boy named Antoine in his childhood. Antoine, the little boy in the film, is ignored by his parents, beaten and scolded by rude teachers, skips classes, steals money, and sees posters exposing beautiful women in class... This rebellious and tragic life is very similar to Truff's personal childhood experience. Truff was born a tough boy. He was sent to the prison by his parents. He was unruly and was recognized as a "bad boy" in the eyes of parents and teachers. Truff put his personal life experience on the screen, stitching the subjective feelings of the characters into the film language of objective narration. Through Truff's portrayal of Antoine's image, and with the help of Antoine's first person perspective, he describes his own childhood experience, which more or less reflects the shadow of our common people. This documentary sense of life reproduction makes people resonate.

2.2. Shooting of Documentary Aesthetics

Truffaut and Godard were deeply influenced by Andre Bazan, the "father of spirit" of the French "New Wave" film director, and the concept of documentary aesthetics was deeply rooted in the hearts of people. In terms of film shooting, "Four Hundred Strikes" mostly uses the input of natural light effect and natural sound, as well as the natural background without much modification. With the movement of the protagonist, the camera moves flexibly, and the whole process revolves around Antoine's life. A large number of follow ups and snap shots enhance the documentary nature of the film, highlight the essence of the documentary nature of the film, and make the film a real asymptote.

The film "Exhausted" by Jean Luc Godard was based on the model of police and bandit films, but compared with the traditional police and bandit films, the film broke through the shackles and did not follow the traditional narrative structure that the police pursued after the criminals committed crimes. Instead, it follows the character activities of the hero Michelle and combines some stories before and after without transition lens. For example, at the beginning of the film, Michelle is driving on the country road, and then the next scene is that he accidentally robs and kills a person in the bushes, suddenly without any precaution. Then Michelle went to the town and raided Miss Frenchary's room. When the camera turned, he went to the restaurant and ordered a coffee when he was short of money. He told the waiter that when he went out to buy a newspaper first, he did not go somewhere to raise money, but came to a girl's boudoir. This free and convenient shooting technique, which changes with the hero's psychology, truly represents the subjective will of life [4].

3. The Artistic Techniques of Shaping Characters in New Wave Films

3.1. The New Style Characteristics of French New Wave Films

In 1958, the first French New Wave feature film, *The Beautiful Selge*, was shot by Chabrol. This film first linked the concept of "New Wave" that appeared in October 1957 with the film. Then the founder of the new wave, Chabrol, shot his second film *Cousin* and won the Golden Bear Award at the Berlin Film Festival. At this time, the new wave director Chabrol has skillfully used camera scheduling to shape the inner world of the characters. For example, in the movie *Cousin*, when Chabrol was immersed in the sad mood of losing an important exam, Chabrol skillfully used a camera swing and the scheduling of the co actor to classify the honest and hardworking Chabrol as a kind of role with a group of dandy friends who played all day and failed the exam, This representative shot reflects the personality and style of Chabrol. His films are always wrapped with anxiety and tragedy under the expression form of humor and suspense. Chabrol and his *Cousin* are just the initial stage of the Sina movie movement to explore the inner world of the characters.

The new wave director Truff said in the interview that his childhood was more painful than ordinary people. In his films, we can easily find that he is good at fragmentary narration and matching with the means of live shooting to restore the mental pain of the characters in the film when they are oppressed by life to the maximum extent. Godard is a film director who is full of enthusiasm and desire to express himself. After 18 months of study in the Film Academy, he went to the Film Museum to study classic films; In the interview, Godard mentioned that he yearned for those taboo and innovative activities. At this time, when watching his *"Exhausted"*, he used the method of "jumping" to express the bored psychology of the heroine and to design the plot that the hero would rather die for love, it is not difficult to understand Godard's rebellion. Everything is to be contrary to the expected psychology of the public. Alan Ray is a very popular director. For him, the film is more like an expression way extending beyond literature. The media that led him into the film industry is his beloved comics. In order to buy his favorite French translated comics, he even went to Italy. At this time, I think of Alan Ray's *Last Year in Marion Bader*, We can understand why he is so persistent about exquisite pictures and nearly perfect scene scheduling.

3.2. Character Hidden in Fragmented Narration

From the early stage of the film's historical development to the 1930s and 1940s, the main narrative mode of the film has always followed the "dramatic structure" (that is, the traditional narrative structure). The traditional narrative stresses the logical causality, the action of the characters in line with the central idea, and the progressive and concentrated conflicts. The greatest thing about the new wave of French film, a movement against tradition, is that it breaks the traditional narrative structure.

In the new wave movie *"Exhausted"*, the hero Michelle is at will, and only his own heart can drive him to act. Although Michelle shot and killed the police at the beginning of the story and became a wanted criminal, how to be arrested by the police and killed in the street is not the focus of the accident. After the murder, Michelle did nothing on the street. She bought several newspapers to read, wandered around, stole cars, robbed money, and caught a glimpse of passers-by who were hit by cars. What he really cared about was whether his girlfriend Patricia would like to date and elope with him. Godard used prose structure to tell the story for the first time in *Exhausted*. He didn't pay attention to the integrity and causality of the plot, and there was no structural elements such as beginning, climax, and end. The overall action of the hero Michelle was composed of many pieces of life. These fragmented contents were condensed by Michelle's character, and pointed out that Michelle was a person who was confused, idle, and eager to pay attention and love. In *Exhausted*, Godard used unconventional narrative methods to portray Michelle, a marginal character who seemed to live

around us. He was an incompetent suitor who tried to get money by illegal means for dating. There must be such a person in life. There is not much causal connection between inheritance and transformation in the film, but the audience's association after watching the film is far more than the thinking between causal logic. Because Michelle is alive in our hearts, not just on the screen [5-6].

3.3. The Life of the Characters Imprisoned in the Camera Lens

After being influenced by Bazan's long lens aesthetics, the directors of the "film manual school" respect the integrity of time and space and the connection between things, and begin to use the long lens to show the complete process of things' development, maintain authenticity, transparency and ambiguity, and avoid strictly limiting the audience's perception of the complete process of things' development.

The new wave director Truff used a lot of long shots in the film *Four Hundred Strikes*, which has a strong personal autobiography of the director. All the events presented in the film have really happened in real life, and the whole film also brings people a sense of reality. Truff can make these "real" events on the screen as close to reality as possible, which is inseparable from the role of the long lens. From the beginning of the film, Truff used the motion of the camera and the scene scheduling of the actors to restore how young Antoine was punished by the teacher for deserting. In the whole long lens, the movement of the camera is just like an outsider observing all this with his eyes. Only one lens objectively records what happened in this minute, which fully restores the whole story of Antoine's punishment. This shooting technique maintains the authenticity of the narrative, and the whole process of time passing and spatial relationship are very complete, which makes the natural connection between things and their panorama. Then, after returning home from school, Antoine skillfully packed and prepared the stove and tableware for her parents to come home. In the process of cleaning up, Antoine stopped by her mother's dressing table to study her mother's perfume curiously and use her mother's eyelash curler. In this long shot, Truff uses three mirrors to reflect Antoine's facial expression. The camera shoots the back of Antoine who opens the drawer and wonders about various objects from behind. The whole scene depth shot is carefully designed by Truff, so that if the audience sees this happening behind, the existence of the camera is weakened, and the walls of film space and real space become very transparent, as if everything really happened in front of them, Give the viewer a real sense of immersion.

4. The Influence of the French New Wave Movement on Contemporary World Art Film Creation

The French New Wave Film Movement has had a revolutionary impact on the traditional French film both in theory and practice. Truff's long shot, Godard's jump, and the separation of sound and painting of *Arena Renai* all add a touch of color to the film language. They not only let the thinking of traditional film creators come out of the linear narrative with concentrated plots, the editing method becomes flexible, the shooting forms become rich, but also get rid of the shackles that film making must be expensive. Among the latest top ten films of the year published recently in the *Film Manual*, the film *Perdley* stands out as an excellent film. When expressing the hero and heroine's love at first sight in the police station, the director Duke inherits Godard's idea of "jumping". The hero and heroine look at each other. There is not much complicated foreshadowing for the beautiful moment of love at first sight. From the middle shot to the close shot to the close-up, the love is expressed directly, There is no unnecessary emotion. When the hero and heroine become more and more passionate in the tavern, it can be seen that the director Duke inherits the scene scheduling style of *Arenlei* when shooting *Last Year in Marion Budd*, and almost perfectly moves the characters from the real time and space in the film like a cartoon, into the spiritual time and space, and the two people's mental states

gradually abandon the noisy reality and enter the state of only one another. This scene skillfully and vividly depicts the collision between the two spirits.

French new wave directors are good at thinking about the diversity of film language art. This spirit has influenced many enthusiastic creators and experienced senior directors. The French film industry actively integrated and improved the advantages and disadvantages of tradition and innovation, produced many more modern excellent films, changed the severe situation of French films after World War II, and the enthusiasm for film creation was once high. As far as film art is concerned, the connection between sound and picture is colorful. In order to create a suitable mood and build a suitable film space, we should not trap our thinking in the traditional shackles. Up to now, French films are still exploring the expression effect of jump and long shot, and the exploration of montage of sound and painting has never stopped [7].

5. Conclusion

French "New Wave" films are opposed to Hollywood dramatic effects and special effects processing of films. Under the era background of seeking spiritual support and opposing the prevailing film market of "high-quality films", they have formed the characteristics of innovation and development of documentary, author's film concept, long shot, jump and other artistic characteristics. It has formed the unique style of this film genre, leaving a significant mark in French and even world film history.

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