Analyzing the Advantages and Disadvantages of Film Aesthetics and Background Analysis

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Abstract. Based on the deep-rooted class gap in South Korea, "Parasite" is one of the most influential films in the history of Korean cinema. This study will analyze and appreciate the audio-visual language, shooting techniques, skills, and other aspects of the film. Based on its sustained market promotion, it will analyze this cultural product's comprehensive impact on Korean audiences' awareness and the image of Eastern culture. Despite the bold plot creation and advanced aesthetics of 'Parasite', the distance between its character setting and reality still needs to be improved. The author believes that the character set is in line with the personality of real-life characters and is more conducive to bridging the gap between the film and the audience. The film criticizes the inequality of social class disparities, showcases cruel reality, and warns people that the author believes movies can shape more realistic Eastern character images and improve the overly simplistic setting of the poor.

1 Introduction

The film "Parasite" directed by South Korean director Bong Joon ho has won four awards, including Best Picture, Best Director, Best Foreign Language Film, and Best Original Screenplay [1, 2]. With the progress of society and the abundance of food and clothing, people's spiritual needs are also increasing. Movies are one of the important media for the dissemination of cultural ideas. Bacon once said: Thought is the precursor of action. The power brought by excellent cultural products is enormous. As a globally acclaimed work, "Parasite" has an extremely wide influence, with advanced aesthetics, tumultuous plot, and the use of classic montage and long shot techniques. These excellent artistic treatments are important factors in its high praise, while also demonstrating the creation of a tragic atmosphere and the social issues it reflects that directly pierce the pain points of the public. The article focuses on the audio-visual language of the movie, hoping to help the public have a deeper understanding of the ideas behind 'Parasite' and a complete appreciation of its aesthetic expression, making the power of cultural products more permeated. The entire article is structured in two main directions, namely the strengths and weaknesses of 'Parasites', but the author believes that there is still a gap in the suggestions provided based on critical thinking. Parasites is a complete tragedy. Its characters have no absolute distinction between good and evil before encountering each other. Only those who are slightly better than ordinary people are the most suitable characters for tragedy [3]. There are two types of parasites, one is parasitic on the host to maintain life, and the other is to kill and replace the host, which is depicted in the movie. The two most prominent characters among them are the son and daughter of the Jin family. Although the son of the Jin family initially used lies to get a job, if he can diligently do his job and not lie again to insert the whole family into a wealthy family, in addition to improving family life to some extent, it can also avoid touching the bottom line of the law, and even lead to murder cases that may not be worth the loss. The character of the younger sister is also portrayed extremely vividly, leaving a deep impression on the audience. It is not difficult to see that she is sober and intelligent. After experiencing poverty, she has a sense of maturity that does not match her age. Unfortunately, she did not apply her wisdom to the right path, and was ultimately killed during the flowering season, which is tragic and sobbing. This also reminds the audience that making money is reasonable, not relying on others, but relying on her own hands is the hard truth. This article will mainly appreciate the unique aesthetic and innovation of the film, the use of montage and long shot techniques in shooting, artistic processing, soundtrack, drama conflicts, and other aspects, and analyze the overall advantages and disadvantages of the film, as well as market promotion. Besides, this article will use literature analysis method to complete the appreciation and suggestions of the advantages and disadvantages of "Parasite".

2 The characteristics and content analysis of the predecessor of movies

The theme of reflecting class based accusations against the suffering of the lower class is not uncommon. Parasites stand out through their bold and exaggerated
techniques, artistic handling, and innovation. Its global success means that the drawbacks of class society are exposed and highly regarded by the international community. It is a successful work that combines aesthetic value and practical significance [4]. Feng Junhao is often referred to as a "sociologist" by the media because there are particularly many descriptions in his works of small people who have been teased by fate, as well as the lower class people with tragic destinies [4]. The tragic contradictions and conflicts created by the author are also a major highlight of this film. The cruelty and sadness of the character's dignity being trampled on, and the laughter triggered by the absurd and vivid plot, collide with each other, driving the tragic effect to its climax. Parasite "used Hollywood cinema to make a film that had never been made before in Hollywood history. After several generations of Korean filmmakers learned from Hollywood, it successfully innovated and brought the "Korean Story "onto the international screen. The selection of materials is also a representative of realism, just like creating a mirror that reflects reality, using the technique of using poison to attack poison to resonate with the vulnerable groups in the film, increasing the sense of substitution, and thus making the film receive applause. It can be said that the role of film language is fully played. The film tells the story of a poor son of the Jin family who is introduced by a friend to the wealthy Park family as a tutor. Afterwards, he inserts his sister, mother, and father into the Park family as art teachers, nannies, and drivers. However, they are not satisfied with this and gradually cross the line to become parasites of the rich family. The huge gap between the rich and the poor gradually tramples on the dignity of the family, and in the end, the situation gradually becomes extreme, leading to a bloody case. This film reflects the gap between the upper and lower classes in reality from various aspects. People living in the upper class at the same time are always delicate and attention to details. They feel that poor people have an unpleasant smell that is out of place with them, and do not want them to cross boundaries. They have a deep-rooted sense of disdain for the chain, and even young and innocent children, influenced by their parents' daily lives, disdain to live in the same room with them. There seems to be an insurmountable gap between them, and they are two different types of people.

3 Audiovisual language analysis and market promotion

Parasite has great advantages in audiovisual language, and its application runs through the entire film. The lens of the East is quiet, the lens of the East is poetic, and the scenery of the East is low angle. The decrease in camera angle implies the lower status and lower social strata of the protagonist in the story. The WiFi at home is out of signal, and the father told his son that WiFi needs to be raised high and searched for high places. WiFi symbolizes their inner thoughts and desire for high-level life. The overall movement of the camera is from top to bottom, with several shots taking up the character of the father. The elevation angle represents affirmation and praise, implying that the father is the head of the family. The director used a panoramic shot of the Ji Yu family, which shows that they are very united. The same frame as the wealthy family is represented by photos on the wall, forming a sharp contrast, and the expression method is very straightforward.

The middle shot is the backbone of the film, and the commonly used ones determine the success or failure of a film. The parasites use the middle shot very successfully, making it highly variable, impactful, and infectious. The director gathers the characters in a highly enclosed scene, with a full and rich composition. This saturated and crowded visual effect further highlights the narrow space.

The close-up shots represent the approaching, emotional, and cinematic flavor, touching the heart as if a hand had penetrated deep into the chest and caressed the heart. When the two parasites were killing each other, exaggerated shots of slow motion facial expressions were added, complemented by gorgeous and elegant Baroque music, with a strong audio-visual effect that impacted the audience's perception [5]. The composition of the movie is also rich and colorful. Some of the compositions are extremely neat and symmetrical, such as using objects as dividing lines to present half or one-third of the picture, with blank spaces, characters, glass gaps, and other vertical lines representing the characters, separating them and symbolizing the boundary between the poor and the rich. Some are imbalanced and irregular compositions, mainly to show the characters in a state of distress. The helpless state gives the audience an immersive visual impact. On the other hand, their mutual slaughter has a strong satirical connotation, and the two sides' slaughter is full of survival desire and resistance. The absurd scenes make people feel the humor of narrative, also known as black humor, and the essence of "humor" is heavy class sorrow [6]. The audience is surrounded by music, visuals, and themes, achieving an emotional climax of joy, fear, and sadness intertwined and swirling [7].

The montage technique has three meanings. Firstly, it is extended to the general term of editing in movies, including fading in, fading out, fading in, drawing in, drawing out, mosaic, cutting, receiving, circling in and out, and so on. Secondly, montage thinking, also known as film thinking, refers to the ability to transform words into visual thinking. Thirdly, the meaning of one plus one being greater than two, where two lenses are connected together and greater than two lenses. Einstein once said; Montage does not use the superposition of two images to generate meaning, but rather through the contradiction and conflict between the two images to generate new ideas, which is one plus one greater than two. Parasites extensively use contrasting montages to create a sharp and impactful contrast between the small, dilapidated, and dim Kiyu family and the bright and luxurious mansions of wealthy families, highlighting the two lifestyles, two classes, and the gap that these two families cannot bridge in terms of living conditions and quality. The director magnified the gap between the two families to the fullest using camera voice, and the class symbols were vividly portrayed in the handling of some
special visual details. President Park's villa is spacious and minimalist, very in line with modern style. The streamlined design leaves a lot of open space blank, giving the audience more possibilities to imagine. This aesthetic effect creates a strong visual contrast and is more in line with the plot, which helps improve commercial viewing. The parasite also alternates the depth of field lens with montage, increasing the spatial contrast relationship of repeated scenes.

The long shot technique is a film theory proposed by the French film theorist Bazan, which is opposite to the montage theory. Bazan believes that the time-space continuity of the long shot performance is an important means to ensure the verisimilitude of the film. For example, in the work "Platform", the author extensively uses long shots to depict some inconspicuous characters, using the blandness of long shots to highlight the numbness and helplessness of the characters [8]. Through the practice of film and television creation, it has been proven that both montage and long shots are necessary and should complement each other's strengths and weaknesses for common development. Parasites make good use of this, using both expressive techniques with ease throughout the film. By using long shots to express spatial relationships, using montage techniques to drive the plot and grasp the overall rhythm, the combination of the two enhances the viewing interest while deepening the fullness of the image itself and enriching various artistic forms. The color tone of the entire movie focuses on a cool gray tone, creating an oppressive atmosphere that perfectly complements the atmosphere and serves as a foil to cultural products.

From a musical perspective, soundtrack often enhances the atmosphere and serves as a foil to cultural products. A common phenomenon that people often encounter in their daily lives is that while singing, they may not be able to remember the lyrics, but the tone can be sung proficiently. This indicates that melody is a good way to trigger people's memory points. It is necessary to focus on background music in order to leave a deep impression on the audience in a good movie. Music is everywhere in life. As small as the media software used by everyday people, such as Tiktok, Station B, etc., the effect of several pictures or a short video with background music is far more than that of pictures in the circle of friends. This is one of the reasons why these media software is popular and popular. Background music is like another kind of narration, expressed in new ways and combined with the work. The unique melody can stimulate the audience's memory points from multiple aspects, and even become popular, thereby driving the promotion of the movie. It is worth mentioning that the unity and conflict between background music and the plot can coexist, and different combinations produce different effects. For example, a smooth and smooth plot, accompanied by more drums and subtle atmosphere, may represent the beginning of a plot or indicate a change in the plot. Parasites use a large amount of classical music as background music, and there are many opera style soundtracks that serve to set off character images and explain character backgrounds, enhance the fluency and rhythm of audio-visual language, and also allow the audience to be more immersive, expanding their true sensory boundaries. Parasites use a large amount of natural sound to express the ferocity of rain and floods through the amplification of the sound. The windows of the semi basement are both a materialization of the poor class and a symbol of the prison. In fact, the design of the iron fence window symbolizes the end of the Kiyu family, as this class cage frames the Kiyu family like a shadow, implying that they cannot escape the "poverty" life cycle.

3.2 Smell

Smell is also an important clue in the movie, playing a role in driving the plot. In 'Parasites', odors are mainly manifested in the poor, and in addition to the sense of smell itself, they also represent the taste of poverty and desire. This clue appeared four times in the movie, and the last time pushed the plot to its climax, which was also an important factor in the dramatization of this tragedy. Kim Ki ze's self-esteem was strongly hit by the actions that the rich man disliked, and it became the last straw that crushed the camel. Kim Ki ze picked up a knife and killed the rich man. As the end of the story, the smell played an irreplaceable role [9].

3.3 Dramatic conflict

Dramatic and absurd events increase the interest of the story, which is a distinctive manifestation of postmodernism. But unlike other realism, the core that the director wants to express is concern for the lower class and concerns about class division. The conflict in movies is desire. Without desire, there is no corresponding impulse, and without opposition, there is no action in dramatic performance. It is precisely because of the strong desire of the Kiyu family in the parasite that the originally stable relationship is broken, leading to dramatic conflicts. The two narrative lines intersect in a stretchable form, allowing the audience to passively peel off their thoughts and maintain a state of thinking with clearer logic. This diverse perspective and hierarchical black humor, as well as the fast and slow plot, can better integrate the audience into the film. The director is also skilled at using opera style music to set off serious scenes, with a strong sense of irony.

3.4 Market

Parasite has entered the US market with a wide audience. During the period when Korean industrial films were still shrouded in Hollywood, the films directed by Bong Joon ho always considered commercialization. It is not difficult to see the skilled commercial skills revealed in his films, and the Palme d'Or award is truly deserved, representing recognition of the strong artistic foundation and atmosphere of this film [2]. It is undeniable that Feng Junhao is the one who combines the two best
among his peers, breaking the shackles of the film genre and forming his own genre [2]. The success of 'Parasite' reiterating the American market is closely related to the film's producer, Li Meijing [2]. In 1995, at the proposal of Li Meijing, Xijie Group established its entertainment department [2]. At that time, Korean films were still in a backward and closed state, and Li Meijing ran between major Hollywood companies with DVDs to promote Korean films [2]. In order to open up the American market for 'Parasite', CJ Entertainment invested over $8 million in public relations expenses [2]. The American distributor of the film, Neon Company, attaches great importance to this film and arranges frequent media interviews with Director Feng Junhao, who can be seen on almost all high rated late night talk shows. In various interviews, Feng Junhao has always been assisted by translators, which is rare in American television programs [2]. Through years of accumulation and refinement, Xijie Entertainment has always regarded 'Parasite' as the decisive piece to win Hollywood, and later launched it in one fell swoop. It is obvious that Li Meijing has achieved her wish, leaving a strong mark in the US market and receiving unanimous praise both domestically and internationally. This exciting and significant film has truly begun to go global [2].

4 Existing problems

Although "Parasite" has won multiple awards and has a significant international impact, it still has its disadvantages and shortcomings: firstly, the control of the profit chain is too large. This realistic film, which criticizes the chaebol, has always enjoyed the protection of the capital group. The film climaxes and concludes with the direct conflict between the poor and the rich, and this tragedy ends with the poor paying a more tragic price. This outcome may seem like a critique of social class, but in reality, it highlights that the majority of ordinary people cannot break away from the existing social order, making it difficult to cross the sense of destiny that class can only tame [10]. Secondly, it is well known that "Parasite" won the Oscar award, but this also indicates that the identification and implantation of American cultural tendencies in this film is inevitable. For example, the birthday parties appearing in the film are based on American celebration cultural traditions, as well as recognition of the quality of tents made in the United States. This commercial catering may affect some audiences and be detrimental to building confidence in Eastern culture, a large part of the significance of movies lies in the dissemination of ideas and culture. As a medium of communication, the published works have a responsibility to ensure that the ideas they spread come from an objective and equal perspective [10]. Thirdly, the film is more like a display of an abyss where people have nowhere to escape, not every ending can have a dramatic turning point, usually only a tragic ending filled with a sense of fate.

5 Background and format of publicity

Behind "Parasite" is a powerful and professional financial and entertainment company, and it must be mentioned that the producer of this film, Li Meijing. After years of accumulation, Li Meijing has a very strong network and experience in overseas promotion. She arranged interviews with director Feng Junhao on various American programs, allowing the public to understand the existence of this film, as well as the director's personal charm and cultural depth, laying a solid foundation for promoting the film. In addition, the entire promotion process can be said to be very lengthy and extensive, including from early check-in locations in the local tourism industry in South Korea, food sponsorship promotion, to later addition of drama performances, presenting this cultural work in another form of performance and visual art. In addition, popular actors are invited to act, using the celebrity effect to increase the topic heat, and publishing on various media platforms, followed by corresponding reposts by relevant big V and fans, Even on the hot search, as a derivative of movies, plays are excellent promotional methods in expanding audience groups, artistic dissemination, and innovative expression effects.

6 Cultural equality and critical thinking

The author believes that regardless of the social class, one should view the cultures of various countries with an equal perspective, especially as a director whose works have a wide influence and are more responsible for maintaining objectivity and fairness. There is no distinction between high and low cultures, and cultural differences are precious assets that human civilization needs to protect. In addition, it is also necessary to shape and promote a true image of Eastern culture and break down stereotypes.

Critical thinking is very important. Consciousness before action. Only under constant criticism can culture maintain innovation and progress, continue to have negative and critical spiritual power, effectively optimize the social structure, and thus promote social development.

7 Conclusion

This article mainly takes the advantages and disadvantages of the film as the starting point and analyzes them. The advantages are divided into three points: audio-visual language, characteristics of production techniques, and market promotion. The disadvantages are interest manipulation, cultural catering, and a sense of distance from reality. Due to their limited knowledge, it is difficult for poor families to achieve class crossing, which also proves the
importance of consciousness. Only when a person has consciousness can they take action. The most correct way is to broaden their horizons, learn knowledge, and improve themselves. For China, movies with social themes have become increasingly popular in recent years and have received great attention from the audience. However, some of Chinese works are relatively inferior due to various reasons such as aesthetics and lack of grounding. Although this has sparked public thinking about the root cause of social problems, they are still relatively conservative. This is the recent characteristic of Chinese movies. The author believes that artistic creation still needs more creative space. Only by providing sufficient room for expression can there be a collision of trendy and breathing ideas. With the development of society, more and more young people are beginning to show their skills, and their ideas are more unique and innovative. Although it is the duty of the new generation as citizens to know and support the popular patriotic themes, the unique and open thinking of curiosity and nonsense is also a trend, undefined is the hot trend pursued by most young people, and the unique plot and story of "Parasite" provides great reference significance for Chinese films in terms of innovative and innovative creative perspectives. This study is beneficial for the public to have a deeper understanding of film ideology and aesthetics from a more intuitive and multi-dimensional perspective, and to improve the level of audience appreciation of movies. There are still gaps in the disadvantages and suggestions of this study, and the author believes that future research can delve deeper into the definition of laws related to poor families.

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