Exploring the aesthetics of sadness behind the Chinese remake of "Jieyou grocery store"

Xuantong Liu*
Capital Normal University, 100048 Beijing, China

Abstract. With the vigorous development of China's film industry, many films that draw on Japanese works and shooting styles have also begun to appear in the film market. For example, Jieyou grocery store, a small grocery store carrying the troubles and joys of the people around it, is the core content of the material sorrow culture, and this seemingly simple idea has also had a wide and far-reaching impact on Chinese films. This paper mainly explores the influence of the spread and evolution of Japanese mourning culture in China on Chinese film production since the 1990s, when Japanese culture flourished in the mainland. Based on a large number of previous studies on the impact of Japanese mourning culture on Chinese culture and the spread of Japanese mourning culture in China, this paper mainly focuses on the impact of Chinese film production, a branch of Chinese culture.

1. The expression of material sorrow culture in various periods of China

1.1 Historical evolution of mourning culture

In 1758, the Japanese master of Sinology, Nobunaga motogi, first proposed the aesthetic concept of "material sorrow" [1] and used material sorrow to describe some language and cultural characteristics in Japanese literary classics such as the tale of Genji. However, "Wuai" does not have a corresponding Chinese character in Japanese dictionaries. In Katakana, Wuai is interpreted as "aware" corresponding to hiragana "あはれ" [2,3] which has a more similar meaning to the Chinese character "Ai". In his analysis of the tale of Genji, Mr. benju Xuanchang talked about "feeling in the heart is knowing the sorrow of things" [4], and for the first time linked the sorrow of things with the emotion of "feeling touched in the heart", while "feeling touched in the heart" refers to all kinds of light or strong emotions generated in the relationship between man and nature and even between man and man, such as happiness, sadness, anger, sadness, horror, fun, shame, etc. Material sorrow generally refers to things that can cause such feelings. In order to make the material sorrow valuable, we should know the material sorrow. "Knowledge" is the bridge connecting the material sorrow of the object and the subjective psychological touch. "Knowing" is exactly a kind of subjective feeling, so there will be two kinds of situations, that is, the object of "knowing the sorrow of things" but not the subjective emotion, and the object of "knowing the sorrow of things" and the psychological touch.

With the first proposal of the culture of material sorrow, more and more Japanese scholars began to tend to define material sorrow without a clear boundary. The definition that attracted extensive attention of Japanese scholars and had great influence in the world was that da xikli divided material sorrow into five stages for the first time in his book Youxuan · material sorrow silence [5], that is, the first stage was the narrow psychological meaning that directly expressed the special meaning of "Sadness", "pity" and so on. The second stage is to transcend the emotions of the first stage, and then to express the general psychological meaning of the general emotional experience. The third stage is based on the second stage, adding intuitive and static intellectual factors, that is, the "mind of knowing things" and "mind of knowing things" mentioned by the chief publicist of benju. The general meaning of aesthetic consciousness and aesthetic experience in the psychological sense came into being. In the fourth stage, it was combined with the original feelings of "Sadness" and "pity" again, which expanded the general meaning of "existence" between life and the world and became an aesthetic experience of "world suffering". In the fourth stage, material sorrow formed a special aesthetic connotation. In the fifth stage, the aesthetic category of sadness was further enriched and expanded, and aesthetic elements such as beauty and erotic beauty were integrated, thus forming a special aesthetic connotation beyond the concept itself. [6,7] Da sik Li's definition of material sorrow endows material sorrow with special aesthetic and aesthetic characteristics, surpasses the subjective view of material sorrow of the resident Xuanchang, and begins to seek further thinking about itself and the world.

In modern times, Japanese scholars have made a more universal interpretation of the connotation of
material sorrow, that is, material sorrow is a kind of emotion about the things that exist and can be perceived in the world. Material sorrow is a kind of information interaction between people and their surrounding environment, and a "consensus" between people and things. In modern times, the relationship between the culture of material sorrow and nature has become increasingly close, breaking through the concept of human subjectivity of the culture of material sorrow in modern times, and starting to develop in the direction of balancing subjectivity and objectivity.

1.2. Expression of material sorrow culture in various periods of China

According to the great difference between the unique historical background and economic situation and political pattern of modern and contemporary China, the performance of the culture of material sorrow in China can be roughly divided into four historical stages. The first stage is from the end of the 19th century to the founding of new China, during which China is in the period of thinking collision of saving the nation and seeking liberation, and the second stage is from the founding of new China to reform and opening up, during which China is in the period of socialist construction, The third stage is from the reform and opening up to the beginning of the 21st century, when China is in a period of economic development and accepting foreign ideas. The fourth stage is from the beginning of the 21st century to the present, when China is in a period of economic development.

During the period from the end of the 19th century to the founding of the people's Republic of China, the culture of material sorrow showed that it received the germ-nation of the early Japanese thought of material sorrow, was subject to specific classes and groups, and could not be widely spread across classes. The media of communication were mainly limited to the major newspapers and literary works of scholars at that time.

The mourning culture has been introduced into China since the end of the 19th century. The first thing to be affected by the mourning culture is the public school students who are studying the Japanese economic system and political system and trying to use the Japanese system to save China. These overseas students are in the historical period of great changes in Japanese aesthetic and cultural trends, and the culture of mourning also began to penetrate into all aspects of Japanese people's life during this period, such as ukiyo painting, landscape art, etc. Through daily study of Japan's social culture and aesthetic art, they brought back to China the "heart of knowing things" and "heart of knowing things" culture advocated by Japan's early resident Xuanchang and began to spread in a limited range in modern China.

As an early Japanese student studying abroad, Yu Dafu's writing reflects an un-provoked melancholy and sadness, which also profoundly reflects the spiritual characteristics of "material sorrow". His novels pursue the collision and integration between everything and the soul [8], which is also a typical feature of the early material sorrow culture.

In the second stage, the cultural connotation of material sorrow in China has not been further developed due to the differences in ideology and social development between the two countries. Compared with the first stage, people's acceptance of the culture of material sorrow is weaker.

In the third stage, in the 1980s, as the pace of reform and opening up gradually accelerated, the exchanges between the Chinese and the world became more frequent, and the collision of people's multiple ideas became more and more intense. During this period, the culture of material sorrow was basically formed, which integrated the understanding of the chief Xuanchang's subjective consciousness of material sorrow with the further understanding of the objective world. At this stage, the culture of material sorrow entered the public's view through various translated books, such as Yasunari Kawabata's snow country, or zishibu's tale of Genji [8]. During this period, the culture of material sorrow broke the shackles of the original class and began to develop downward at multiple levels.

In the fourth stage, with the integration of world economy and culture and the rise of the Internet, the media for people to transmit information are more diversified. During this period, Japanese mourning culture began to be localized, which not only included the mainstream view of the third stage, but also contained the thought of "harmony" unique to China, reaching a state of balanced interaction between natural things and human subjective emotions. The spread of animation, various encyclopedia apps, and electronic audio-visual products has also promoted the diversification of people's ways to contact the culture of sadness at this stage. During this period, the acceptance group of material sorrow culture was mostly young people. Compared with the previous stage, the mourning culture in this stage showed the characteristics of changeability and extension expansion.

2. Image analysis in Jieyou grocery store

2.1. Analysis of the image of sadness in the grocery store

Jieyou grocery store" is a fantasy healing film directed by Han Jie, which changes from the novel of the same name by Keio Toyono [9]. Compared with the novel, the film Jieyou grocery store only "de Japanized" some of the Japanese localized elements, and did not make much changes to the plot. The theme is still "love" and "Redemption". According to the previous definition of material sorrow, it is analyzed that there are four images with the core of material sorrow in the film, which are: a small grocery store throughout the film, letters from strangers in the milk box of the grocery store, letters written and sent by three young people in the grocery store, and rainbow home orphanage as a cable throughout the whole text.
The story of the film revolves around a grocery store opened in the 1990s. The specialty of the grocery store is that it is a place where you can send and receive letters to the shopkeeper. This feature of the grocery store makes it a bridge between letters and people, that is, a medium between things and people's subjective emotions. The existence of grocery stores not only makes the material life of people living in the surrounding areas more convenient, but also creates an emotional sustenance for those who need to talk around. For the three people who tell different stories in the film, the grocery store is an outlet for their inner feelings, carrying their subjective views and objective pursuit of life.

Another image of emotional sustenance in the film is a letter written by the three protagonists living in the 1990s in the milk box telling their life experiences and feelings. Although these letters write about three protagonists who have been labeled "lost" with different experiences, the themes of the letters are surprisingly consistent. In the initial letters, they all express their confusion and desire for redemption, while in the later letters, they are highlighted by the help and gratitude of the shopkeeper to them, that is, "being rescued". The seemingly inconspicuous letters are the ultimate embodiment of the spirit of material sorrow in this film.

The two sides of the letters delivered one after another contain two completely different lives. The back end of the letter is related to their confused and anxious lives at present, and the back end of the letter is related to their expectations and successful future. The three protagonists use the letter to lament and sing about their fate, and in the letter to seek their subjective emotional communication and resonance with the objective world. This also coincides with the concept of "knowing the mind of things" [1] of Ben Ju Xuan Chang, who seeks unity and spiritual value in chaos.

Another essential image in the film is the reply of three young people in modern times to three people in trouble living in the 1990s. Different from the letters with unilateral emotional value and significance sent by the three young people in the milk box, the emotional and spiritual values carried by the letters sent by the three lost young people in modern times are two-way. For example, when replying to Qin Lang, the first young musician lost in Beijing, Tongtong, a rebellious girl who also pursues her music dream in modern times, unconsciously saved herself in trouble but did not know it when trying to save Qin Lang in this way. At the end of the film, Tong Tong finally decides to participate in the music competition, which also implies that she has realized her salvation. Different from the "mind of knowing things" embodied in the letter [1] the reply letter is more like providing two strangers across time and space with an unknown secret room. In this room, they exchange questions equally, appreciate other people's things, lament their feelings, and realize the awakening of self-consciousness and personality, which is consistent with the five stages of emotion in the content of material sorrow in the great Sikh ritual. At the end of the reply, the answer to the question of "self salvation" was reflected through a blank letter sent by mistake, and the sublimation of aesthetic emotion was obtained.

A dark thread running through the whole film is written around the construction, demolition and reconstruction of rainbow home. The experiences of the three protagonists who lived in the 1990s are more or less related to rainbow home. As an implied image, rainbow home carries the memories of two generations' happy lives. For Qin Guan, the rainbow home is the last witness to the value of his life. For Zhang Mo, the rainbow home is the only place where he can get his family again. For Zhang Qingmei, the rainbow home more represents a confirmation of her pursuit and efforts for success. Before contacting rainbow home, the three protagonists all lived in their own infomation silkworm houses and made passive contact with the outside world. The appearance of rainbow home was like a knife, which cut off their external limitations and made the three protagonists interact with the outside world in a real sense. The thought of material sorrow reflected by rainbow home is more like the formation of Japanese material sorrow culture in the early 21st century after its localization in China [8], seeking the unity and harmony of self spirit and world value through a constant image in a chaotic life.

2.2. Deep cultural analysis of material sorrow

The in-depth analysis of the culture of material sorrow mainly revolves around the subject of material sorrow - people. There are two main categories of characters in Jiyou grocery store. One is the "generation narrator" who runs through the whole play, and the other is the "objective experiencer" who makes up the main film. The former is composed of three young people who strayed into the abandoned worry-free grocery store in modern life, while the latter is mainly composed of three protagonists who experienced different ups and downs in life in the last century: Qin Guan, who symbolized the "objective experiencer" who makes up the main film. For Zhang Qingmei, the rainbow home is the only place where he can get his family again. For Zhang Mo, the rainbow home is the only place where he can get his family again. For Zhang Jingmei, who symbolized the meaning of dreams, Zhang silent, who symbolized the meaning of family, and Zhang Jingmei, who symbolized the meaning of efforts.

Through the four processes of entering the grocery store by mistake, accepting letters by accident, trying to answer letters successfully, and redeeming themselves, the "generation narrators" reflect an essential element in the culture of material sorrow - passivity. The three "objective Experiencers" show another major element in the culture of material sorrow - initiative through the four stages of encountering life setbacks, sending letters to grocery stores, receiving letters and taking action, and accepting their own lives. The latter interacted with three young people who received letters passively in the future through active contact with the future. During the interaction of letters, the three protagonists confided their emotions to the young people in the future. Therefore, the three young people in the future developed the essential link of "feeling touched in the heart", which was emphasized by the chief publicist of the residence, and produced subjective feelings such as sympathy, compassion and appreciation. These feelings
turn to be realized by the three protagonists in the last century with the reply letter after letter, which leads to the lamentation of the reality and the whole world. The three young people in reality also rethink and explore their world outlook and outlook on life because of the inquiry letters they passively received. The two realized self redemption and re redemption in the cycle between active and passive.

3. Conclusion

3.1. The social value of the mourning culture behind the film

The film "worry free grocery store", which was released in 2017, has won many praises in the society. After watching the film, up to 48% of the people will go to understand and read the original novel of Keio Toyono. The success of this film has realized the two-way guiding influence of the book with the same name. The success of the film has made many audiences turn to read the original work, and those who have read the original work but have not watched the film will also watch this film because of the unanimous praise of the public for the film.

This healing fantasy film focuses on three topics that resonate in society: dreams, family and efforts. Each of the three is an independent topic. Behind the topics of the three, there is an ultimate question with the phenomenon of material sorrow: can people comfort themselves and make self progress through some objective objects in the objective material life. The answer of this "chicken soup" movie is half yes, and the other half is No. the reason is that before personal progress and redemption, personal subjective emotions cannot be ignored. It is unreliable to redeem only through objective objects. The sadness of things in "Jieyou grocery store" affirms the value and significance of self-effort, and to a certain extent, it also encourages people of all ages and stages who have seen the film to work hard again and realize the success they think of themselves.

3.2. The artistic value of the sadness culture behind the film

The success of "Jieyou grocery store" provides a new idea for the film industry to adapt foreign novels in the era of traditional fairy cultivation, love and anti Japanese plot routines. However, because China and Japan are in the same cultural background of Asia, the adapted films from Japanese novels are more conservative and more convenient for the audience to get cultural resonance and recognition in the production of films.

The warm color shooting, the boundless treatment of characters' lines and the long shot of things description in the film "Jieyou grocery store" have produced new ideas for the filmmakers to make the healing warm film and enriched the artistic techniques and production methods of film production.

References

3. Hideko Kobayashi, who lives in yichangyi (Wukou), said that the ancient machine has changed the heart of Yishan. Japanese cultural studies 8, Tokyo: the new trend news agency, 1950
5. Translated by Wang Xiangyuan. Japan Fengya i], Changchun: Jilin Publishing Group Co., Ltd., 2012
7. Takashi oshi/Hongchang Kanayama, Japan's beauty sense dagger field, the theory of things, and the ancient l machine zuoer rock core structure. Mithida Institute of Philosophy