

Original Paper

The Source of the Emotional Construction of Chinese

Left-behind Children-Themed Films

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Abstract

As an intermediate medium of storage medium, the film becomes the image of linguistic significance due to the addition of emotional elements. As a form of video art, meanwhile, the theme of Chinese left-behind children itself has strong vitality, which makes Chinese left-behind children themed films have natural emotional attributes in emotional expression. As an art form combining visual and auditory, Chinese left-behind children films mainly come from three aspects: first, the left-behind children films themselves; second, the emotions of left-behind children film filmmakers, and finally, the emotions of left-behind children film audiences.

Keywords

left-behind children's theme movies, family emotions, children's movies

As an intermediate medium of storage media, the film becomes an image with linguistic significance due to the addition of emotional elements. In the theory of Jean Mitry film aesthetics, film has the nature of a trinity, that is, the presentation of concrete reality and the organic unity of art and language. The three are closely connected and inseparable, which together reflect the unique charm value of film. The first presentation of the film is the specific image, the concrete reality, and the impression of the reality. On this basis, the film goes beyond the concrete reality and obtains a certain inevitability and essence that is lacking in daily life. It provides an aesthetic experience and enjoyment through new ways of perceiving the world. As an aesthetic form, film is composed of images, and image itself is a means of expression, its extension is logical dialectical organization is language. Film image is not only

a tool for expression, but also an important means to convey information and express ideas. It has a certain symbolic meaning and is a unique language.

Jean Mitry further propose that a language in which an image acts words and words by its symbolic and logical properties (i.e., the characteristics of latent symbols). A language that no longer (generally) uses abstract shapes but obtains the equivalent of perceiving the world through the reproduction of concrete reality. In short, the film image has three basic functions or characteristics: first, as the specific reality of the reproduction; second, as the aesthetic form of the reproduction; and third, as a concrete symbol of the necessity prototype. If literature is to create a concrete text world in the hearts of readers through abstract characters, and the overall process is from abstraction to concrete, then film completes the expression by directly presenting reality, which is a process from concrete to abstraction. As the basic function of speech, emotion is of great significance to the expression and presentation of images. It can organically connect the relationship between different subjects to make them in motion. When presenting a certain specific reality or the constructed reality, it can organically integrate art and language into it.

The source of emotional construction of Chinese left-behind children films should not be simple or one-sided in a linear way from a single dimension, but should be non-linear, starting from the characteristics of plasticity and gain, and even from a three-dimensional, interactive and in-depth way. The source of the emotional construction of Chinese left-behind children themed films can be specifically divided into three levels, First, the perceptual “representation experience” with the nature of lasting spatial experience and the superficial value quality, That is, the specific emotions of the films or genres of Chinese left-behind children; The second is the intellectual “image experience” with the symbolic nature of the space and the paradigm, That is, the expression and catharsis of some emotional desire of the creators of Chinese left-behind children; The third is the rational “image experience” with the nature of the hypertime and space concept and the metaphysical schema characteristics, That is, the audience and the image produce subjective and objective emotional interaction, And then produce an emotional experience that the subject “past style” does not have.

1. Left-behind Children’s Films Themselves

The source of emotional construction of Chinese left-behind children films should not be simple or one-sided in a linear way from a single dimension, but should be non-linear, starting from the characteristics of plasticity and gain, and even from a three-dimensional, interactive and in-depth way. The source of the emotional construction of Chinese left-behind children themed films can be specifically divided into three levels, First, the perceptual “representation experience” with the nature of lasting spatial experience and the superficial value quality, That is, the specific emotions of the films or genres of Chinese left-behind children; The second is the intellectual “image experience” with the

symbolic nature of the space and the paradigm, That is, the expression and catharsis of some emotional desire of the creators of Chinese left-behind children; The third is the rational “image experience” with the nature of the hypertime and space concept and the metaphysical schema characteristics, That is, the audience and the image produce subjective and objective emotional interaction, And then produce an emotional experience that the subject “past style” does not have.

1.1 Left-behind Children's Films Have Emotions as Films Themselves

As a form of film and television art, Chinese films about left-behind children themselves have strong vitality, and emotional expression is its natural attribute. As an art form combining vision and hearing, the emotional expression and expression of Chinese left-behind children-themed films are more intuitive than other art forms of the same genre. It is embodied in two aspects, Chinese left-behind children films have unique visual and auditory expression; on the other hand, Chinese left-behind children films have dual attributes of duration and timing.

The basic characteristics of art include the image, subjectivity and aesthetics of art. It is the unity of objective and subjectivity, content and form; artistic creation has subjectivity; artistic aesthetics is the concentrated embodiment of human aesthetic consciousness. Thus it can be seen that the emergence of art has a subjective and objective communication, leading to the intervention of some irrational emotional factors. Munsterberg, a famous German psychologist and aesthetician, published the film: *A Psychological Study* in 1916, starting from the perception of film and demonstrating that film is an art. Starting with the perception of film, we should demonstrate that film is an art. The “ontology field” and “phenomenon field” are studied respectively, proving that the film does not far away from the palace of art because of the characteristics of mechanical records.

1.1.1 “Sense of Depth” with “Sense of Movement”

First, “sense of depth” with “sense of movement” - film is an illusion of movement. The sense of depth refers to the three-dimensional sense of the movie, while the sense of movement refers to the illusion of movement. The movement of the object seen in the process of watching the image seems to be a real movement, but it is actually created by the individual psychology of the audience. Image activity of physical principle from the principle of “visual pause”, image is actually composed of pictures, continuous activity picture of visual image is not enough to produce a continuous external stimulus substitute, necessary condition is the audience personal inner psychological activities, through the viewer in the process of watching psychological and emotional effect formed the “movement”, can be in different positions of action group form a coherent smooth movement.

1.1.2 “Attention” - Incredible “Voluntary Shelved”

Second, “attention”—incredible “voluntary shelved”. The regulation of the audience’s attention is also one of the most important characteristics of the film art. The art of film is the unintentional attention that triggers “attention” starting from the close-up technique. Close-up can emphasize the role of

strengthening a certain element of the film, whether it is objective things or subjective perspective, because the close-up method increases the details of the things in the film, enhances its image and clarity, and accurately simulates the psychological mechanism of human attention. When the viewer pays attention to the image, the image also pays attention to the viewer, and actively takes the relationship with the viewer through close-up, triggering the viewer's emotional memory, produce some psychological activities, and achieve a kind of involuntary stay and watch.

Then there is "memory" and "imagination". The law of film obedience is not the law of the external objective world, but the psychological law within the individual. Because the film can be consistent with the transformation of the viewer's psychological activities, and synchronously present the content of the individual psychological activities visually, so the film has great freedom in the transformation of time and space, and the artistic potential is also greatly liberated. The film can smoothly and naturally carry out the content of the time and space environment at the same time, simultaneously, simultaneously, simultaneously, simultaneously and simultaneously, so it is far better than the drama in terms of narrative mode and appeal.

1.1.3 "Emotion"

Finally, "emotion"—The depiction of emotion must be the central purpose of the film. The film not only provides a variety of real life scenes, but also can realize the rapid, frequent and dramatic transformation of the story scenes, so as to create a real emotional experience. The emotional experience of the viewer comes from two aspects: the high school emotional expression we see visually is integrated in our mind with the emotion we realize expressed; on the other, we feel as if we are watching the emotion itself. In addition, some emotional experiences can even act on individual viewers, causing their physiological responses, such as muscle contraction or relaxation, faster or slower heart rate, rapid or slower breath, etc.

1.2 *Left-behind Children Theme Films with "Left-behind Children" as the Theme with Emotion*

Subject matter is one of the main components of literary and artistic works. As a style of literature and art, the film will also summarize and classify the content of the works through the subject matter. Theme can be divided into broad sense and narrow sense. The narrow sense of theme refers to a complete set of specific life materials refined on the basis of the existing materials to constitute the artistic image and reflect the theme thought, that is, the social life written into the works. In a broad sense, themes generally refer to the field of social life described by literary works, that is, a certain side of real life, such as industrial themes, rural themes, historical themes, realistic themes and so on. The content classification of films is divided into its own artistic text. The earliest classification of film themes can be traced back to the period of Kai East film studio. Through the production mode of assembly line, Kai East Film Studio turned the film creation into a film factory, so as to better achieve the purpose of commercialization. In order to make the production content more convenient and model,

Kai East Film Studio initially divided the content of the film, so as to be the prototype of “genre film” in the classic Hollywood period.

Left-behind children’s theme films borrow the classification structure of this type of classic Hollywood films, and divide the films with the theme as the standard of classification. Left-behind children film refers to a type of film genre that shoots the living state, psychological situation, emotional life of left-behind children from the perspective of care, and uses story plot and artistic image construction. Through the definition of left-behind children-themed films, we can see that they all have strong emotional color components. First, “the” Angle of love “itself has a certain emotional element, which is the motivation of the subject to take” caring “emotion as action; Second”, story plot and artistic image “is an artistic creation mode, that is, the subject has a psychological creation through the experience of the objective world. In his study of film psychology, Munsterberg called this secondary creation “the depiction of emotion”.

1.3 The Emotions of the Creators of the Left-behind Children’s Films

The source of emotional construction of left-behind children films comes not only from the film image itself, but also from the creators of left-behind children films. The famous Italian film theorist Ricciotto Canudo declared in the Seventh Declaration of Art that the film became a new art, and divided the classical film into the art of time and space. He compares film with other arts. He believes that film integrates the three time art of music, poetry and dance, and the three space art of construction, painting and sculpture. There is a gap between the art of time and space, and film is exactly the “seventh art” that fills the gap, because film has both artistic characteristics such as time, space, shape and rhythm. At the same time, he compared films with drama and photographic art. First of all, he believes that movies are not simple melodrama, nor drama, and drama have no common characteristics in spirit, form, implication and performance means. Film broke the drama stage limit, more freedom in space, more colorful performance means, montage gives the way of time and space link is the traditional drama, so the film is drama art more free, rich “brother”, is more intense performance of life, is through time and space to clarify the meaning of the new life, become “complete soul and body”, is a kind of comprehensive visual language. Secondly, he believes that film is not photography. When the reality of life is once moved into a work that can be called a masterpiece of art, the reality is no longer the camera fixed according to the real life of the reality. This real existence in the spirit of the artist, is also the subjective position of the artist. Film filmmakers should not be satisfied with capturing the realistic content they see, but should use cleverly arranged light to show a variety of mental states, rather than just appearances. Finally, after he compared the film with a variety of arts, he returned to the creator ontology of the film, and put forward “the painter of light” and “the screen image vision”. He thinks in the creation of the film, the film creators for the construction of the film and emotional reveal plays an important role, therefore, in the film art, the writer is “screen image vision”, the director is light

“painter”, the director of the writer environment painted image on the screen, they obey the law is the law of the film.

Through film theorist card in the seventh art declaration about film theory of emotion, it can be seen for a film, it needs is not only for objective reality, or for the combination of art type and art style, is more rooted in the film art itself, from the perspective of the film ontology, to build the emotion of the film. The source of this emotion comes from the “painter of light” and from the “screen image illusion”. In modern and contemporary times, it can even be divided more delicately, dividing the creators of their emotion into: director, screenwriter and actor.

2. Director

In the Brief Art Dictionary, the film director is referred to as the director. He is the general director of the art who transforms the literary image of the film script into the screen image, which is the core of the collective film creation group. In the Art Dictionary, the film director is the core of the film’s artistic thought and the conductor of the artistic creation collective. In the Dictionary of Chinese and Foreign Film and Television, the film director is the leading figure and the general director of the film’s artistic creation. It can be seen that the director is very important for the shooting of a film, running through the film script, shooting guidance, post-editing and so on. As Mr. Ouyang Zhou said, “the expression of the film is the explicit expression of the director’s feelings.” Therefore, the emotional source of the left-behind films comes from the film director.

In the 4th Pingyao International Film Exhibition, a series of speculative studies on films about left-behind children. For class-born creators, are movies more self-expressive? Han Yi, a famous film director about left-behind children, answers from his personal shooting experience.” I write all my own scripts, and TV shows are usually scripts for me, and I make them out.” He believes that self-expression is fundamentally his own script, not just as a film director. The more pure expression starts from the script, and you have to express all the thoughts and emotions that you want to express in the script, so he thinks that to create an emotional film needs to build the emotional world of the film by himself. In the special interview on the creation of the left-behind children film of Jiemian Entertainment, the emotional expression of the left-behind children film is further discussed, and the left-behind children film “Childhood in the South” was taken as an example to discuss the emotional foothold of the left-behind children film. Director Yi Han believes that the emotional expression of left-behind children films should be related to the director’s personal life and growth experience. Whether it is the left-behind children films represented by “Childhood in the South”, or other left-behind children films to be made next, they will be portrayed and shaped based on their own emotional experience. In view of the emotional foothold of left-behind children’s films, he further elaborated from the perspective of his own creation.” I like to focus on the most mundane things in this

ordinary life, the inner world and the emotions of the little people.” He believes that the people living in this world, the elite is only a minority, marginal figures are also a minority, but such special ordinary people like Huang Mao can be seen everywhere in life. In addition, the familiarity with the soil and these people, the created characters, the events and emotions expressed, will have a huge resonance with ordinary people. From the perspective of film script writing for left-behind children, the film scripts he created, including “Childhood in the South”, are not proposed by children in the conventional sense. It is a film for adults, focusing on people’s emotions, thoughts and living conditions.

2.1 Screenwriter

In the Dictionary of Chinese and Foreign Film and Television, it is believed that “film screenwriter” is the person who provides scripts for film directors to make films. There are professional film writers and non-professional film writers. The literary form of the film script stipulates the subject thought, the character image, the plot, the structure of the film, providing a basis for the director’s shot script and the actual shooting of the film. In the Brief Art Dictionary, the film screenwriter is the creator of the film literary script. It should not only follow the general laws of art, but also understand and master the characteristics of film art and the special techniques of expression of film. Attention should be paid to the following points: (1) pay attention to the visual modeling of the film, that is, the things written must be visible and can be expressed on the screen; (2) master the conception and form of the montage; (3) pay attention to the authenticity of the screen image. To sum up, the film screenwriter is crucial to the drama creation of a film, which affects the shooting process and the expression of emotion. Especially in the films of left-behind children, it is particularly important for film screenwriters to grasp the framework and plot of the film, which affects the emotional expression of the whole film.

“Fingertip Sun” is a film about left-behind children created by Haikou writers and shot by local film and television enterprises. The film by the famous contemporary writer Zhang Pincheng as the chief screenwriter of the film, Long Zhenyu, Wang Hongjian as the production and screenwriter of the film.” Fingertips of the sun” in 2012 was listed as the central propaganda department, state administration of radio, film and television “to meet the party’s 18” key domestic film, 2012, the state administration of radio, film and television in 2012 “Xia Yan cup” creative film script award, 2013 shortlisted for the 18th Los Angeles international family film festival main competition unit, 201329th China golden rooster awards “best children’s film” nomination, 2013 won the 15th China film table “outstanding children’s film nomination. Thus, the script of the film has been widely recognized by the public. Zhang Pincheng believes that literature is an important foundation for film and television, and many film directors who have achieved excellent results are first because of good literary works. Because of a good script, you can make a good movie. On the other hand, if you encounter a bad script, the film will be very bad.

“Fingertip Sun” premiered in Beijing by film experts and was praised as “a new benchmark for subjective children’s films”. The high-quality film cost only more than 5 million yuan.” Fingertip Sun” does not have a huge sum of money, grand scenes, beautiful clothes, some is only a kind of real, is this kind of natural real close to the heart of the viewer, causing countless resonance. Zhang Pincheng mentioned in the special screening of left-behind children films that the screenwriter is crucial for a film. He is the first step of an excellent film. At the same time, the real emotional experience of the creator is also the source of material for the screenwriter to create. Therefore, when filming The Fingertip Sun, the screenwriter of the film went to the mountainous areas on the field to live with the local left-behind children, to experience the real living environment of the left-behind children, the left-behind schools, the walking footprints of the left-behind children and so on. Through this kind of daily relationship with eating, living and living, to achieve the purpose of excavating the real world of children and constructing a film script about left-behind children with true feelings. According to the subsequent interviews and subsequent information testimony, “Fingertip Sun” was revised eleven times from the first draft to the final draft. According to Zhang Pincheng, people’s impression of children’s films usually stays in the category of childish comedy, and the first reaction to left-behind children is always Shouting the bitter image of their parents in tears. The film “Fingertip Sun”, with its unique authenticity and artistry, distinguishes it from previous children’s films.

2.2 Actor

An actor is a character who performs professionally, or plays a role in the performing arts. It is often used in movies, television, drama, acrobatics, advertisements, and sometimes in buskers. In the definition of actors, it is often linked to performance. In the Concise Art Dictionary, the film performance is the process in which the actors express the film content and shape the characters in front of the camera. It requires the actors to work on the script of the film, under the guidance of the director, to reflect the artistic image from the play to the screen. In the Dictionary of Chinese and Foreign Film and Television, the film performing art takes the actors themselves as the creative means, and records the performance in front of the camera on the film to create the screen image and reflect the artistic creation process of the film content. Thus, in the process of the art of the film content, the actor’s performance has a huge role, it directly act on the content of the film, incarnation become concrete audio-visual show in front of the audience, to the audience intuitive first emotional feedback, so the actor personal emotion is left-behind children film important emotional source.

2.3 The Non-Professional Actors

First, the non-professional actors. According to the Dictionary of Film Arts, non-professional actors are extras who are not specialized in acting and are only temporarily invited by the film crew to play a role in the play”. An Introduction to the Performing Arts of Film” points out that non-professional actors are people who are selected by the director to participate in the film by chance because their image and

temperament are very consistent with the role in a film. And the non-professional actors performance for the final is often by unexpected effect, especially in the creation of left-behind children film, due to the specific type, resulting in the selection of actors it is difficult to find the right candidate, rather than professional actors due to their own unique social attributes, often become the main source of this type of actor.

Chongqing Daily published a special interview by Yellow River, director of left-behind children films, about the emotional relationship between left-behind children actors and left-behind children films. The creators of "Fingertip Sun" believe that the film is a "growth record" of everyone, and the director Yellow River believes that the children are the directors of the film, because the children draw a perfect end to the film with their sincere feelings and simple performances. In the director's elaboration part, he believes that the film depicts the lives of left-behind children. Choosing this group of children who have no acting experience as actors in the film is to reach the most authentic emotional expression through their performance close to the instinctive, original and initial behavioral motivation. He gave an example of the real situation during the shooting process. Once he and the assistant director went to choose the actors and casually asked a boy, "Do you want your mother?", The result was not as good as they had expected, the little boy who had been playing suddenly got wet, and then ran away without looking back. Through this small episode, let the director understand the left-behind children film shooting is not he take for granted, should go deep into the real life, to experience real left-behind children life, so he thinks the choice itself is left-behind children to play the characters in the movie, can make the movie more close to life, more close to the left-behind children, more close to the emotional ontology.

2.4 Professional Actors

Second, professional actors. Professional actors are relative to non-professional actors, refers to the professionals who regard acting as a professional, they earn labor income by seeing performances and publicity activities. Professional actors have generally experienced special and systematic performance courses, and can play different characters well, and are practical and artistic actors. Professional actors can achieve the perfect interpretation of the character through accurate language expression and body action, and can see the presentation of the play, so that the characters in the play are more vivid. In the films of left-behind children, due to the diversity of the characters in the play, the use of professional actors can better present different characters, which also leads to the expression of the emotions of the characters, and mostly relies on the experience of the characters.

Jiang Wenli's debut from actor to director, "We See in Heaven", mainly tells the story of left-behind children Jiang Xiaolan and her grandfather during the Cultural Revolution. Although the story tells the time far from the present, the unique emotions presented in the film can move the audience across time and space. The film won the "Most Popular Audience Award" at the Busan Film Festival and is an

autobiographical film. Director Jiang Wenli expresses her deep yearning for her grandfather through the unique emotional expression tension of the audio-visual language. In an exclusive interview with the film, I mentioned that my grandfather is a tree in director Jiang Wenli's childhood memory, but also an umbrella, holding up a sky sheltered from her childhood, so the "We See in Heaven" was alias "Umbrella" or "Orchid Grass". In a special interview with it, the film network mentioned that "as a film about family love, especially involving the theme of left-behind children, the film" We See in Heaven" did not make it a tear gas, but a deep warmth after emotional control. Is this emotional expression the expression of self-body instinct?" Jiang Wenli said, as an actor, I am very clear that the expression of emotion is not an expression, but should have a stretch, the job is to play the characters in the script, emotion will naturally arise in the process of the audience, do not need too much human intervention. Old jinbao street in Beijing theater gratitude screening activities played the movie "we see in Heaven", China radio network exclusive to director and actor John woo about the film "we see in Heaven" interview, actor John woo said the film beyond his personal expectations, because the film belongs to the left-behind children, it is easy because of the uniqueness of the theme lead to emotional expression of self-righteous and abuse. Although this film is Jiang Wenli's debut from an actor to a director, the audience will naturally feel the deep feeling of the film. Director Jiang Wen for "we see in Heaven" gave high praise, he thinks the film out of the sincere emotion in the film is rare, and as Jiang Wenli first by actor to director, she will be some unable to express emotion with film this unique artistic style of present.

2.5 The Emotions of the Audience of the Left-behind Children Films

A film can only be called a complete film if it interacts with the audience and triggers emotional communication. As a film of left-behind children with obvious emotional color, the emotional communication with the audience is particularly prominent." Audience" means the program or competition. In the Dictionary of Chinese and Foreign Film and Television, the film audience refers to the crowd who watch the film through screen screening services. In the narrow sense, the film audience refers to the person who buys the movie ticket and takes the movie movie to the cinema, which is divided into potential audience and real audience. In the process of the development of film art, it gradually spread from the noumenon of film to other relevance studies, producing the film audience science. Film audience science is a discipline between the study of artistic creation and the social function of art. Its research object is the audience, and the main content of the research is the psychological structure, the viewing process, the post-viewing reaction and the individual classification and group composition of the audience. Research for the audience first appeared in the field of drama, until the early 20th century German film psychologist insberg in the film: a psychology study for the first time from the perspective of the audience perception depicting the film deep lens and motion lens of physiological and psychological reaction, marks the study for the audience from drama into the film

field. Through the study of the audience's retinal cell perception of film and television, he believes that the emotions presented by the film are more profound than triggering the emotions of the audience in the real environment, and pointed out that the emotions of the film not only exist in the physical materials, but also in the psychological reality of the audience's attention, memory, imagination and emotion. In "Film as Art", German psychologist Ainhem focuses on the internal linguistic logic of the linkage between the film and the audience, and demonstrates how local illusions arouse the emotional identity of the audience, so as to immerse himself in the text world constructed by the film. Roger, a British film theorist, focuses on the relationship between film and the audience in his theoretical monograph *Film and the Audience*, and expounds the internal relationship between the film and the audience from the perspective of their own subjects. Later, the study of film semiotics, the study of film structuralism and the study of film naturalism represented by Matz, Eco and Pasolini will study the transfer of the film itself, until the rise of acceptance aesthetics makes the study of film turn to the audience again. As a famous film scientist who studies film and audience in China, he published an article entitled *Film and Audience in Contemporary Literature and Art*, which discusses that the relationship between film and audience is an issue related to sociology. But it is not a general sociological problem, but a sociological problem of art. The publication of this article leads China's in-depth exploration of film audience research in China.

thus it can be seen, Issues between the film and the audience as an important topic in film research, The academic community demonstrates the relationship between the two from many perspectives, Such as Andre horse "brief film psychology" audience psychology for film acceptance process and reaction Angle, Andrebazan "photography image ontology", "the complete film myth" audience deep psychological and film copy realistic Angle, mayer film sociology research from the perspective of sociology and the audience, and so on, Both tried to deconstruct the underlying relationship between the film and the audience, But as you can see, though, The film is necessarily emotionally related to the audience, The source of this emotion can be divided into two types from the perspective of the subject audience, One of them is the emotional experience of the audience's own body, The other is the hypothetical emotion.

2.6 The Audience's Own Physical and Emotional Experience

"Audiences are eager to understand why movies have hit them so hard." It can be seen that, as the recipients of films, they first know that the film has caused an "impact" on them, and then think about the source of this "impact". German psychologist Rudolf Arnheim explored the sense of impact in *Film as Art*, discussed the internal language logic of the linkage between film and the audience, and demonstrated how the local illusion triggered the emotional identity of the audience, so as to immerse himself in the text world constructed by film.

There is a gap between movies and reality. According to the normal logic, there is no inevitable connection between them. However, in the process of watching films about left-behind children, the audience will always have some psychological and physiological reactions. The source of this reaction is not in the film itself, but in the audience itself. According to the 2023 Statistics, there are about 66 million left-behind children in China. 83 million, including urban and rural migrant children and rural left-behind children. China has about 130 million migrant workers in cities. Such a large number provides the target population base for films about left-behind children. In the process of watching a movie, the audience will project themselves into a certain character in the movie, and the choice of this projection goal comes from the audience's personal life experience and emotional experience. Laura Mulvey in the visual pleasure and narrative film on the projection emotion from the feminist perspective, in the classic Hollywood movies, "see" and "see" can produce pleasure, "decisive male gaze projected its fantasy to the stylized female body", the woman's appearance is compiled into pornographic symbols, meet the desire of "see". In the same left-behind children-themed films, the audience will be coded by the characters in the film to meet their own gaze, so as to achieve the satisfaction of desire. Specific to left-behind children movies, because as the recipient of the audience in the process of their growth experienced similar left-behind children, resulting in the process of viewing will unconsciously bring their emotions into it, and the exclusive audience individual emotional experience has become an important source of left-behind children movie, because the emotion is hidden or hidden in daily life, borrow Freud psychoanalysis "—consciousness unconscious theory", this is a kind of unconscious behavior.

2.7 The Audience Assumes Assumed Emotion

Munsterberg, the founder of the film psychology, proposed "voluntary deception" or "voluntary self-deception" in the audience viewing theory. It is believed that in the process of watching the film, the presentation of the film illusion is derived from the audience's "self-deception", that is, the audio-visual picture continuously forms the active image, and the emotional self-righteous interpretation. By analyzing this kind of audience hypothetical emotion into left-behind children themed films, it can be concluded that the audience hypothetical emotion of left-behind children themed films comes from the identification of the film audience and the acceptance trend of the film audience.

First, the identity of the film audience. The identity of the film audience is also called self-identity, that is, in the process of socialization, individuals can persistently imitate others or target the personality behavior of others, or they can also simply be regarded as the same self as others. In the film about left-behind children, the audience will predict the behavior of left-behind children in the film. For example, in the left-behind children theme film "Fare" shot by director Rock, the film tells the audience in the publicity link, this mainly tells the story of the young people in a remote small village in

northwest China, the village go out to work, and the hostess Chun Sui sells trees to meet her parents in Dongguan, Guangdong province. The fake story will frame inside the audience based on the previous publicity and endow it with a specific emotion. In the actual process of watching the film, the audience will project the fake emotion into the film. If the fake emotion is consistent with the emotion expressed in the film, it will achieve the “identity of the film audience”; If the fake emotion is inconsistent between the emotion expressed in the film, or the path of emotional output is different from the hypothetical emotion, there will be a separation between the film and the audience. If the purpose of this emotional separation is in the same direction, it will be more conducive to the emotional expression of left-behind children themed films. If the purpose is opposite, the purpose will make the content of left-behind children distorted and cannot be effectively expressed.

3. Conclusions

To sum up, the source of film emotion is multiple, and each source of emotion is conducive to the expression of film emotion. In the films of left-behind children, the emotion of the left-behind children, the emotion of the left-behind children, the left-behind children, the emotion of the creators and the emotion of the audience of the left-behind children are the main sources of the emotion of this theme.

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