



The Ontological Characteristics And Construction Mechanism Of Low-Carbon Art In Chinese Kung Fu Films

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ABSTRACT

The essence of beauty resides in the liberation of emotions. In comparison to natural objects, artistic objects have a greater propensity to evoke intense and unrestrained emotions in aesthetic subjects. Researchers have categorized these emotions into three types based on their quality and quantity: enlightening free emotion, sensory free emotion, and immersive free emotion. Low-carbon art refers to an artistic text that incorporates objective truth as its defining characteristic in textual composition, while also incorporating intuitive truth, surrealistic truth, or subjective truth as its fundamental condition. Through interaction with aesthetic subjects, low-carbon art stimulates enlightening free emotion and promotes both physical and mental well-being for the individuals involved. Objective truth serves as the necessary and sufficient condition for creating a low-carbon artistic text. There are two primary approaches to achieving objective reality within a low-carbon art text: one is grounded in intuitive reality or surrealistic reality; the second is rooted in subjective truth.

Keywords: Low-carbon art; Kung fu Film, objective and true; Subjective truth; Intuitive and real; surrealistic

1. Introduction

Generally speaking, artworks are more likely to elicit intense and uninhibited emotions in individuals with aesthetic sensibilities compared to natural objects [1]. Therefore, they are better suited as the general equivalent of aesthetic objects. It is precisely these characteristics that differentiate art from natural objects and underscore its unique and autonomous value in human aesthetic life, particularly regarding the quality and quantity of liberated emotions it evokes, as well as its profound impact on shaping the spiritual dimensions of individuals with aesthetic inclinations. In most cases, this influence surpasses that exerted by natural objects. However, acknowledging the distinctive and independent aesthetic value of artworks does not imply that this value is purely positive or generates uniform positive energy. The positive value and energy derived from art vary among themselves. According to the principle of low-carbon aesthetics, researchers can classify artistic works into three types based on the variation in quality and quantity of free emotion they elicit: edifying free emotion, sensory free emotion, and immersive free emotion. Edifying free emotion refers to the emotional response evoked by aesthetic objects that engage all mental faculties of the subject through their unique content value. This type of emotion has a purifying effect on the subject's mind and emotions. On the other hand, sensory free emotion represents superficial spiritual pleasure derived from aesthetic objects primarily by stimulating the physiological senses of the subject. While it may help alleviate mental pressure, it lacks nourishing value for one's soul. Immersive free emotion denotes a strong addictive spiritual pleasure generated by aesthetic objects that stimulate both physiological and psychological functions of the subject in a distinctive internal form. However, this type of experience can have varying degrees of detrimental effects on one's physical and mental well-being. Based on positive or negative value as well as size and level of spiritual nutrition provided to subjects by aesthetic experiences, edified free emotions are referred to as low-carbon beauty; sensory-free emotions are termed fast food beauty; while immersive-free emotions are known as high carbon beauty [2]. The aforementioned novel aesthetic concept is known as low-carbon aesthetics, and the

corresponding art is referred to as low-carbon art. Researchers strive to elucidate the ontological characteristics and construction mechanism of low-carbon art based on the fundamental principles of low-carbon aesthetics.

2. The special aesthetic value of low-carbon art

According to the principle of low-carbon aesthetics, low-carbon art is an aesthetic object capable of evoking a liberating and enlightening emotional response. Therefore, our first task is to clarify what kind of artistic object is most likely or best suited to stimulate this edifying emotional experience. The answer lies within artistic intuition and experience. Let's begin by examining the most interactive and easily comprehensible online games. It becomes apparent that neither the original Tetris-style game nor today's 3D multimedia versions truly embody the essence of an edifying free emotional gaming text. On the contrary, a significant and evident trend in online gaming is the increasing complexity of programming, variability in storylines, immersion in character development, fantastical elements becoming more peculiar, and heightened addictive qualities. It is theoretically possible to develop non-addictive online games in the future. However, achieving this would require first addressing the issue of interactivity in online games and then implementing a real-name system to reduce uncertainty. Nevertheless, pursuing either of these paths would compromise the inherent aesthetic attributes and charm of online games since "the fundamental aesthetic mechanism of all digital art, including online games, lies in its inherent double interactive uncertainty" [3]. The destruction of this specific aesthetic mechanism will directly result in the virtual games produced losing almost all of the ontological characteristics associated with classic online games, and as a result, these texts will have limited appeal due to their lack of entertainment value and low-carbon nature. Similarly, it is challenging to find other interactive digital art texts such as QQ, various social networking sites (primarily dating and marriage websites), mobile phone art, network literature, micro-blogs, etc., that truly embody low-carbon qualities within the existing artistic framework because they generally evoke an immersive sense of unrestricted emotion with strong addictive tendencies. This type of emotional experience has evident detrimental effects on both physical and mental well-being for individuals engaging with aesthetic subjects. Therefore, our focus must shift towards non-interactive art genres. Among these, the medium of film holds the utmost sway over contemporary society. Undoubtedly, contemporary cinema often exhibits commonplace mediocrity, falseness, and excessive liberalization; however, it is not arduous to discover certain exceptional artistic works that possess the capacity to nurture the spirit, cleanse the soul, and enlighten the mind. For instance, "The King's Speech" lacks suspenseful plot twists or visually stunning spectacles; it eschews fashionable 3D technology and even forgoes substantial production investments. Nevertheless, this film has managed to captivate countless audiences. Watching the entire film, we are not primarily impressed by George VI's remarkable strength in overcoming his stutter, but rather by a series of authentic and tangible portrayals of human nature under pressure exhibited by this character. Additionally, we are deeply moved by the extraordinary and genuine emotions shared between the king and his wife and daughter. Similarly, "Aftershock" also presents us with a comparable artistic value and power. This artistic value and power do not solely refer to the visually stunning depiction of earthquakes in the film or the collective spirit of assistance and rescue demonstrated by society during this catastrophic event. Instead, it encompasses a profound human strength – an authentic human strength that distinguishes this work from Feng Xiaogang's earlier black humor style films. Specifically, this human power is expressed and reproduced within two key moments in the visual narrative: firstly, through the instinctive display of maternal strength when faced with an agonizing choice between her two children on the brink of death; secondly, when Li Yuanni finally discovers her long-lost daughter who she believed had perished due to her own decision years ago – a moment that shocks both characters as well as viewers to tears that cannot be adequately described as mere sympathy or emotion. In numerous cinematic and television productions, the depiction of heroes enduring suffering or virtuous individuals performing good deeds often evokes a profound emotional response, particularly in poignant dramas that explore familial ethics. Examples include Jackie Chan's "New Police Story" and Jet Li's "Fang Shiyu," which effectively resonate with audiences' sensitive sentiments.

Similarly, Donnie Yen's "IP Man Series" and other films possess an artistic prowess capable of eliciting tears. However, when the audience observes these works, it predominantly elicits a sense of association, sympathy, or empathy effect. This phenomenon is also commonly encountered in reality. Therefore, apart from evoking temporary emotional excitement, these works fail to provide substantial emotional cultivation for the emotional subject and rarely trigger profound life situations and philosophical sentiments within the audience. Nevertheless, the impactful act of kneeling depicted in "Aftershock" transcends conventional displays of extraordinary maternal sacrifice like organ transplantation or exceptional filial piety towards one's mother. It diverges from a heroic figure who unsheathes their blade to rectify injustice on the path ahead. Instead, it stems from an inherent human nature—a complex mixture of remorse and atonement that should not exist but lingers nonetheless. This act of kneeling instantaneously taps into collective unconscious instincts deeply embedded within human consciousness; it immediately resonates with humanity's shared awareness of repentance and promptly triggers numerous profound life situations buried deep within each individual's heart—experiences that extend beyond mere mechanisms of sympathy or empathy. World cinema works like *The King's Speech*, *Aftershock*, *Platoon*, *The Hurt Locker*, *Casablanca*, *The Godfather*, *Apocalypse Now*, *Patton*, *Titanic*, *Schindler's List*, *A Beautiful Mind*, *The Great Dictator*, Chinese film works include "Not one less", "Old Well", "The Devil is Coming", "Autumn Chrysanthemum Lawsuit", "Assembly", "Crash" and "Snail House", etc. These

works have similar value pursuit in aesthetic spirit, and can cause the audience's universal emotional cultivation effect. We call these works of art as low-carbon works of art. Certainly, low-carbon art extends beyond the realm of film and television to encompass literature, music, painting, and other non-interactive artistic domains. In terms of literature, a majority of both Chinese and foreign classic literary works embody low-carbon principles. Music as an abstract art form and painting as a static art form inherently fall under the category of low-carbon art, with only a few exceptions in explicit content. While it is unnecessary to delve into each individual example here, it is crucial to conduct an in-depth analysis of the textual composition and aesthetic characteristics inherent in these forms of low-carbon art.

3. Sufficient and necessary conditions of low-carbon art text

All types of low-carbon art texts exhibit significant variations in terms of artistic language, physical form, media format, and other aspects. However, based on the aforementioned investigation and analysis, they share certain common characteristics: the ability to evoke uplifting emotions that contribute to enhancing the physical and mental well-being of individuals. In light of these physiological and psychological effects on aesthetic subjects, it is worth exploring whether these effects correspond to specific attributes of artistic essence. Specifically, do these diverse forms and shapes of low-carbon art texts conceal shared aesthetic qualities capable of inspiring similar edifying emotions? This is an area that requires our focused attention.

The first aspect that can be excluded is the formal elements incorporated in the presentation of various low-carbon arts, namely, the distinctiveness of different artistic languages themselves. A text possesses its own uniqueness as a textual form, a lens exhibits its unique characteristics as an optical device, a digital line spectrum showcases its distinctive features as a digital representation of lines, and lines and color blocks display their individuality through their specific attributes. It is akin to comparing Qishan and Lishui for their beauty; both are incomparable. All these forms of art primarily gratify human physical senses on an external level. Words, lines, and color blocks mainly entice visual perception; lenses captivate both visual and auditory senses; music predominantly stimulates hearing; writing requires intellectual faculties in addition to vision. Nevertheless, all these diverse surface elements directly impact human subjects' sensory experiences or superficial emotions. According to the principle of low-carbon aesthetics, sensory free emotion refers to a type of unfettered emotion based on the pure form of aesthetic objects. The intensity of this free emotion may be substantial but transiently fleeting while also potentially leading to aesthetic fatigue.

Secondly, we also have grounds to exclude the intrinsic or profound formal elements of various artistic texts. The so-called internal form or deep form of an artistic text refers to the integrality, symmetry, harmony, or interaction of different art forms with distinct aesthetic value formed by their specific external form elements in accordance with their unique grammatical logic, which can be understood as the "organic form" in Brock's sense [4]. Evidently, when it comes to organic forms, integrality, symmetry, and harmony are all aesthetic characteristics presented by an artistic text as a whole. These features are quite distinct from the aforementioned external forms that can be intuitively perceived. However, it should be noted that different artistic texts still possess distinguishable organic forms. For instance, for a novel, this organic form may manifest as a distinctive narrative structure; for poetry, it could be seen through architectural and rhythmic structures within the text; for film and television artistry, it might take shape as a unique narrative structure or particular performance style; for music, it is represented by specific syllabic rhythms; while painting may exhibit symmetrical or harmonious structures. It is important to emphasize that these discussions on organic forms do not imply they are merely abstract concepts; on the contrary, the organic forms are inseparable from the content of an artistic text and together constitute an integrated entity. They are discussed in this manner solely to facilitate analysis and explanation of this internal form, and also serve to differentiate them from previous discussions on external form. There is no doubt that the organic form of this artwork exerts a strong seductive influence on the aesthetic subject. The intriguing narrative arcs and tangible literary or cinematic stories are crucial elements that contribute to the beauty of these artistic texts, captivating a wide audience. The enchanting melodies of beautiful music have an immediate impact on the listener's emotions, making it easily memorable and appealing. This allure stems from the inner structure or organic form of the artwork. Clearly, compared to its external form, grasping and perceiving the internal form structure of an artistic text requires not only reliance on external senses but also activation of internal senses—engaging all mental faculties simultaneously for aesthetic subjects. Nonetheless, regardless of approach, perceiving and comprehending the inner form evokes a sense of immersive freedom emotion. The intensity and enduring nature of this immersive free emotion surpasses sensory free emotion by far; thus, it effortlessly engrosses aesthetic subjects with its addictive power—a phenomenon particularly evident in interactive digital art communities where digital art's potent addictive effect relies on its unique dual interaction format.

Excluding the aforementioned internal and external form elements, a low-carbon art text will only consist of content components that are intricately intertwined with the form. A mountain, devoid of cultural connotations and heritage, becomes a nameless hill without the distinctive cultural characteristics comparable to China's Taishan, Huangshan, Huashan, or Hengshan; no matter how extraordinary it may appear. The same principle applies to art objects. In fact, through detailed analysis of several previous cases of low-carbon art texts we have encountered, we have vaguely discerned some common and exceptional content characteristics. This is deeply felt in artistic texts such as "The King's Speech" and "Aftershock", which evoke profound resonance within our

souls and inspire deep contemplation on genuine expressions and representations of human nature as well as reflections on real-life situations. To a large extent, all artistic works that express and reproduce true human nature immediately elicit strong emotional resonance within us while tapping into the fundamental aspects of our subconscious human nature. Good artworks or low-carbon artworks truly embody these inherent qualities of human nature through vivid expression and reproduction. Essentially, the authentic expression and representation of human nature in artistic works constitute a reality rooted in content; this rational reality necessitates judgment regarding whether the content in artistic works is genuine or not – whether it accurately reflects human nature – by utilizing all mental faculties possessed by aesthetic subjects (including sensibility, reason, will), along with mobilizing their entire life experiences and knowledge reserves for collaboration. It should be noted, however, that the veracity of this content is by no means equivalent to the veracity of knowledge and theories within a specific discipline acquired through the study of history, philosophy, and other social sciences. These disciplines constitute a body of knowledge pertaining to particular aspects of society. While comprehending and mastering these knowledge systems requires the mobilization of all cognitive faculties, rational thinking remains its fundamental component. Moreover, one's proficiency in and integration of these knowledge systems does not necessarily grant insight into the enigmas surrounding human nature; just as possessing profound scientific knowledge does not automatically confer wisdom in life. The concept of life wisdom largely encompasses an individual's understanding and mastery of the mysteries inherent to human nature. Therefore, the so-called reality conveyed by artistic texts can be regarded as a form of artistic reality.

However, artistic reality can manifest in various forms. Tong Qingbing posits that artistic reality encompasses "intrinsic reality, assumed reality, subjective reality, and poetic art reality" [5]. According to his perspective, the so-called intrinsic reality refers to comprehending and grasping the "essential" and "social intrinsic" aspects of artwork. Nevertheless, it appears that his definition of "intrinsic reality" does not precisely align with the fundamental essence of human nature elucidated in this article's content on reality. In our viewpoint, while certain artworks may unveil essential laws about history or reality – for instance, the renowned novel *Romance of The Three Kingdoms* which partially reflects the overarching trajectory of Chinese history – its portrayal of genuine human nature is superficial, one-dimensional, and even fallacious; thus failing as an enlightening low-carbon art text. This disparity becomes more apparent when compared with another classical work: *A Dream of Red Mansions*. We refer to this type of artistic reality that embodies authentic humanity through expression and reproduction as objective reality. Colin Firth's depiction of George VI showcases a character's multifaceted and intricate human nature before an audience. Li Yuanni's natural yet sudden act of kneeling in front of her daughter who reappears after being lost for many years shatters deep collective unconsciousness within all spectators' hearts – simultaneously shocking and purifying countless souls.

The immortal image portrayed by Ah Q in the novel *The True Story of Ah Q* serves as a reflective mirror enabling every Chinese individual to clearly perceive their own flaws at their core roots. All these instances are attributed to the power wielded by objective reality within artistic texts; hence we have valid grounds to define objective truth as both necessary and sufficient conditions for a low-carbon art text.

4. The first construction mechanism of low-carbon art text

These artistic texts are also low-carbon, and upon careful examination, it becomes apparent that the objective and true attributes of works such as "Wild Strawberry" or most poems differ significantly from those learned through works like "The King's Speech," "Aftershock," or "The True Story of Ah Q." To further clarify this difference, it is necessary to closely examine the nature of art texts. Let us begin with "The King's Speech." The film opens with a series of close-up shots depicting George VI anxiously facing a microphone while delivering a speech. Outside the studio, dignitaries gather at an expo site in anticipation of hearing the Crown Prince speak. However, his first words are stammered on camera resulting in both a failed speech and shattered spirit for George VI. Corresponding to this failure within the narrative is an extremely successful design for this scene – particularly Colin Firth's natural performance which includes subtle yet precise facial expressions that vividly convey an extremely nervous, psychologically fearful yet self-confident crown prince before audiences; secondly, by using an objective perspective in its narrative structure and highlighting its basis on real British history at the beginning title sequence enhances audience immersion into the story. Third, the design of the story background encompasses the sanctity of Buckingham Palace, the grandeur of the Prime Minister's residence in Downing Street, the attire and mannerisms of both the royal family and government officials, Doctor Logue's home layout, as well as depicting London during World War II. Fourthly, the dynamic storyline adheres to historical reality and logical coherence akin to nature itself. Fifthly, and most importantly, the performances delivered by the main actors are exceptional without any trace of pretense. Sixthly, a significant number of fixed and still shots are employed to create a solemn and dignified atmosphere within this narrative while fully respecting visual conventions that engage audiences. All these elements effectively captivate viewers from their very first encounter with this visual world allowing them to immerse themselves in watching this film entirely; even momentarily forgetting their surroundings. Evidently, such aesthetic effects generated by this work primarily rely on sensory-dependent emotions stimulated through dual guidance provided by both external form and internal structure within artistic objects. We refer to this artistic reality based on formal elements as intuitive reality or intuitive realism. It is easily comprehensible that intuitive realism

predominantly offers a sensory-led art experience whose essence lies in how formal elements within an artistic text conform or even closely align with audience members' historical experiences and life encounters thereby evoking immediate attention and familiarity. The aforementioned analysis demonstrates that *The King's Speech* achieves its pursuit for objective truth primarily through realizing intuitive truth within its textual art form. Similarly following this path are movies like *Aftershock* and *Ah Q*.

In addition to the aforementioned separation of low-carbon art text from intuitive reality, we also observe in *Aftershock* a resemblance to verisimilitude in artistic characteristics, albeit distinct from the ontology of intuitive reality in art. This distinction is exemplified by the grand earthquake landscape that promptly unfolds before the audience. Similar instances can be found, for instance, in the awe-inspiring shipwreck scenes witnessed in *Titanic*. These artistic depictions, impossible to exist in real life, are meticulously crafted using advanced digital art software employing sophisticated modeling and motion capture techniques—often referred to as digital special effects wonders. The pinnacle of this spectacle was reached with the movie *Avatar*. Digital wonder undoubtedly constitutes a purely formal element that does not fundamentally differ from corresponding elements associated with intuitive reality. However, from a practical standpoint, it evokes a much stronger sensory liberation compared to general intuitive reality; thus becoming a significant perspective within art discourse. Given its extraordinary fidelity and generation solely through artificial intelligence technology—a stark contrast to general intuitive reality—we define it as surreal reality. Looking at contemporary film and television art, the utilization of digital special effects has become a prevailing trend in the industry, often to an excessive extent. However, only a few of these works can be considered as low-carbon art due to their reliance on digital wonders solely for evoking sensory emotions without incorporating the profound humanistic care that low-carbon art emphasizes. Another concerning tendency is that in many film and television narratives, digital spectacle is not seamlessly integrated into the artistic framework as an inseparable component but rather treated as isolated events or stunts aimed at capturing audience attention. This detachment from the organic whole of the story results in mere spectacle devoid of artistic reality and falls short of meeting the requirements set by low-carbon art. Following "*Avatar*," 3D movies rapidly gained dominance within the international film industry. On the basis of digital special effects, 3D has made significant advancements in the pursuit of pure form aesthetics. In fact, there has been a mixed reception within the academic community regarding the value of 3D images from its inception. Optimistic technologists believe that 3D aesthetics transcend the traditional screen plane and create a realistic aesthetic effect that immerses and integrates with the audience, allowing them to truly engage with the world depicted in the image [6]. However, some scholars have raised concerns about this immersive aesthetic effect on viewers, suggesting it may be a contributing factor to certain mental disorders experienced by some individuals [7][8]. Other scholars have consistently emphasized on the fusion effect between 3D aesthetics and conventional narrative aesthetics, arguing that disregarding the latter would undermine the integrity of film itself [9]. Furthermore, there are those who express deep concern over how 3D eliminates inherent humanistic depth in art and perceive this trend as an alienation of film art [10]. From our perspective as advocates for low-carbon art, we partially support these latter views. However, we do not align ourselves with techno-conservatism; rather we oppose purely technological or formalistic aesthetics as they contradict the essence of low-carbon art. Fortunately, we are not alone in our commitment to promoting ideals of low-carbon art; within Oscar's artistic circles we find numerous like-minded individuals. The Academy Awards voters have consistently regarded humanistic spirit as an important criterion when evaluating films worthy of receiving Best Picture accolades over recent years. The past four consecutive winners - "*The Hurt Locker*," "*The King's Speech*," "*The Artist*," and "*Argo*" - all exemplify heavy yet enduringly humane works rooted in low-carbon principles.

5. The second construction mechanism of low-carbon artistic texts

Wild Strawberries is both a low-carbon and cinematic art that offers an almost opposite experience. The story, scenes, and character actions in this image world create an impression of defamiliarization, fragmentation, and non-reality rather than being classified as real or not. The protagonist and his maid live alone in a dilapidated apartment with no warmth or concern between them but filled with unfathomable hostility. A carriage from the distant alley turns towards the audience at increasing speed before suddenly hitting a wooden stake around a corner; the resulting crash dissolves into a wobbly wheel that moves towards the camera to reveal it was all just part of the protagonist's dream. This scene resembles Joyce's stream-of-consciousness structure used in *Ulysses*. Most other scenes are similarly far removed from viewers' usual familiar life experiences, requiring either intense focus or interpretation to understand their meaning. In terms of lens language, Bergman departs from Hollywood's routine use of close-ups and still shots by employing medium- to long-range moving shots that reduce images' expressiveness on characters' personalities while enhancing confrontations between people and their environment, each other, and nature. Obviously, this experience differs significantly from the spiritual pleasure evoked by the distinctive intuitive reality portrayed in *The King's Speech*. It is not predicated on the veracity of the work's form but rather on a comprehensive understanding of its entire artistic text. However, it does deviate from objective reality based on the content of the work. To distinguish it from objective reality, we define certain characteristics found in some environmentally conscious artworks as subjective reality. While subjective reality may be less discernible and comprehensible in film works due to their strong reproducibility, it becomes readily apparent in Spielberg's films. No one truly believes that dinosaurs will "come back" or that

Jurassic Park coexists with our modern world; moreover, Gregory waking up as a giant beetle is even more absurd. Yet these countless images within film works collectively constitute a unique landscape within the realm of cinematic art. From a realistic perspective, this description cannot withstand logical scrutiny from both internal and external perspectives. However, through repeated experiences, it evokes a particularly authentic sensation. This characteristic is also evident in modernist oil paintings exemplified by Van Gogh. By utilizing metaphors, exaggeration, symbolism, distortion, light, and other unique rhetorical devices, these diverse artistic texts convey an artist's distinct understanding and perception of life, human nature, and the world. Artists have the liberty to employ any conceivable rhetorical means to express their worldview as long as their artistic expression remains subjective yet grounded in reality. Clearly, this reality is based on the artist's emotions and represents the essence of subjective reality. Nevertheless, artists cannot solely rely on subjective truth or emotional truth to attain objective truth within their artistic texts. Only those exceptional artistic expressions rooted in subjective truth can unveil the profound mysteries of human nature while achieving objective truth and constructing low-carbon artistic texts holistically. Whether it be the Jurassic series or "Titanic," these works undoubtedly originate from subjective reality but transcend it to reach objective reality—a path distinct from that described earlier which emphasizes intuition and authenticity—thus constituting another crucial aesthetic mechanism for Chinese films to construct low-carbon artistic texts in the future.

6. Conclusion

Thus far, we have identified four distinct artistic realities in low-carbon art texts - objective reality, subjective reality, intuitive reality, and surrealistic reality. It is important to note that the essential feature of a low-carbon art text is its adherence to objective truth which follows human logic and stimulates free emotions while promoting physical and mental well-being. Given the complexity and plurality of human nature as a unity of nature and society, universality and particularity, truth, good, beauty as well as false, evil and ugliness; it is challenging to accurately represent various facets of human nature in art texts. This requires not only professional skills but also profound insight into human nature from artists - a necessary condition for an art text to achieve objective truthfulness thus becoming a low-carbon artwork. Moreover, the evaluation of low-carbon art's value lies in its authenticity and success in expressing and representing human nature within the artwork, rather than judging the morality of characters or measuring the intensity of emotions evoked by the text. In other words, low-carbon art does not oppose idealized characters to objective reality; instead, it values character authenticity as a measure of artistic merit and low-carbon level. However, it is important to note that objective reality cannot be directly cultivated within an artwork nor can it exist independently within a low-carbon text.

Second, intuitive reality and surrealistic reality fall under the category of formal reality; however, the former is grounded in life logic and historical logic based on both the external and internal forms of art objects, while the latter is a purely artificial spectacle rooted in surrealism. Both evoke sensory or immersive emotions, but neither alone nor combined can constitute sufficient conditions for low-carbon art text. Intuitive reality and surrealistic reality possess independent value within artistic text and can coexist with objective reality. The transition from intuitive reality and surrealistic reality to objective reality serves as a fundamental pathway for constructing low-carbon art text.

Thirdly, subjective truth is the appropriate utilization of a distinct rhetorical structure within artistic texts, which effectively conveys genuine subjective emotions through a defamiliarization art form. Subjective reality shares similarities with objective reality in that it necessitates the engagement of all cognitive faculties of the aesthetic subject; however, subjective reality can be solely recognized and perceived from the formal aspects of artistic texts, whereas objective reality requires a profound comprehension and grasp of all artistic texts. Considering that subjective reality is an emotion-based actuality, it pertains to content-related truth akin to objective reality, with emotion serving as an integral component within the composition of artistic text. Furthermore, there exists no overt correlation between subjective truth and objective truth in the construction of artistic texts; they can exist independently while possessing autonomous aesthetic value or coexist harmoniously within the same artistic text. In cases where both coexist, they have the potential to generate a low-carbon art text. The transition from subjective truth to objective truth represents an alternative approach for constructing low-carbon art texts.

Fourthly, intuitive reality is fundamentally opposed to subjective reality and cannot coexist within the same artistic text. This is because intuitive truth adheres to objective and rational historical and life logic, emphasizing experiential truth in both internal and external forms. On the other hand, subjective reality follows a subjective and perceptual logic of emotion, intentionally distancing itself from experiential form. In summary, low-carbon art refers to an artistic text that primarily embodies objective truth in its composition while drawing upon intuitive truth, surrealistic truth or subjective truth as its foundation. It aims to stimulate elevated emotions through interaction with the aesthetic subject, thereby promoting the dual well-being of Chinese film art's aesthetic subjects.

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