



# The Inspiration of Gombrich's Critical Discourse Innovation to Film Criticism——Take “The Great Road” as an Example

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**Abstract:** As a critic of the classic visual art of images, Gombrich has pioneering insights into some aspects of the discourse of image criticism. This is not only used in his art history and art direction, but also in films that are also visual culture. direction. This article utilizes Gombrich's innovation of critical discourse, combined with some cognitive models and related concepts proposed by Gombrich to inspire traditional film criticism. Combining neo-realism films with the inner characteristics of characters in the external material world, taking Italian director Fellini's “The Great Road” as an example, this paper attempts to clarify the impact of this critical discourse innovation on film criticism.

**Keywords:** Gombrich; Art Criticism; Film Criticism

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## Introduction

In Gombrich's “Story of Art”, he hopes that all his research can be implemented in “in the process of creating a specific work of art, what problems are the artists facing, and how he solves them. Compared with the traditional art criticism analysis method, it will be extremely accurate to interpret the creator's psychology.” Gombrich successfully explained the problems faced by the artist's creation and how to use such a concept through the concept of “schema”. The question is brought to the audience, taking into account the meaning of art without making it a mechanical process

### 1. The style of traditional critical discourse

For example. Articles always have such a discourse pattern, I mean serious interpretive criticism, research criticism, not the kind of summary text that you can find on the front page of a magazine. It is usually written like this, and the director uses a certain directing technique (some skills you can recognize, such as the director, filming, and editing, etc., or personal video style, anyway, there are some differences in form) showed a certain effect.

This mode of discourse, on the other hand, still presupposes the unconditional reality of the depicted nature and the material it gives to man in the sensibility, although this ensures the objectivity of the process of “refuting” (eg, the Rationality is absolutely established), but also makes the specific mechanism of this process unexplainable. At the same time, the source of the “guess”, or the history of the various schemas created by the artist, is also reduced to purely accidental whims in this narrative.

### 2. Gombrich-style questioning

Here Gombrich proposes an important concept called mental orientation. That is to say, when we watch a certain subject or describe a certain type of artwork, we will give him a new pre-installed psychological expectation. In such psychological expectations, we will use the discourse patterns employed in our lives. Helping us to have a preconceived understanding of the way that comes with the human brain, on the one hand, can reduce the time for judgment and help us classify materials, on the other hand, it can also constantly test whether there is a gap between our cognition and our understanding. deviation. So, this leads to an inherent pattern, which is that when an artist throws a question, and a work of art is confronted with an explanation that our ordinary cognitive patterns can apply, we can't help but interpret past conventions, the answer, Placed in it, it is also convenient for us to understand a field that is not very clear or a subject that is not yet familiar.

It has to be admitted that we have been limited by such discourse patterns from the very beginning. Therefore, to understand the world (and to understand the artwork) is to carry out a psychological process of projection-examination-reprojection, just as the artist creates artworks, that is, the process of making-matching-reproducing. Projecting or making depends on our own traditions and knowledge, and then we all test to see if what we're making fits the world as we know it, or if what we understand is self-explanatory. We are able to understand the world in large part because of our ability to project mentally. In art, that is to say, on the one hand, the world is ambiguous (as it is), and it is familiar to us; on the other hand, there is room for psychological projection (“white space”) in the picture.

### 3. Example analysis

Talking about the influence of the inherent discourse mode on the interpretation of the film, here I try to cite a representative work of neorealism, that is, “The Great Road” by Italian director Fellini, among this representative work of neorealism. A movie without a famous actor or even a professional actor has conceived its own aesthetic system through its own aesthetic existence, and through the efforts of a generation of directors, this initiative has become a mature theory. From the narrative method generated from the material itself, after excluding delicate techniques such as flashbacks and flashbacks, we have developed a structural form that is extraordinarily natural, full and transparent. In neorealism, all creative techniques are it is to show as much authenticity and documentation as possible. The vividness and intuition of this form not only makes the content of the film and the actions of the actors completely integrated, but also conveys the author’s point of view in the most convenient way. When using such films as analysis, the influence of signifiers can be removed to a certain extent, making it easier to analyze what the real creator thinks.

There are many works of neorealist films, but why choose Fellini’s *Continent* as an example to explain? It is because the *Continent* is a turning point in the history of Italian neorealist cinema. In total, it is a borrowed eight-stop site. In other words, between imagination and reality, he is more inclined to a real trend in the scope of history and society, a kind of spiritual reality. In a broad social art movement, what is more valuable and effective is the spiritual, realistic, metaphysical reality and the reality that occurs in people’s hearts.

The negative feedback of “The Great Road” in the ultra-left film critics just proves that the realism of art does not have a profound aesthetic first, but only after it has endowed it with the connotation of spiritual phenomenology, can we discover realism with a smile. The value of the story is precisely because of its shaping of the hearts of the characters. According to the development of the story, the material reality of the social and historical appearance is becoming more and more blurred. When the social characteristics are gradually occupied by the characters’ hearts, the real problems faced by the artist are revealed. We can see the audience, like Gersomina, follow Zombano’s mermaid car all the way to the wedding. On the way, social features are visibly swept away, and after they arrive in Rome, which is already a surreal presence, the sense of time and distance is also receded, but. The emotions and relationships between the characters are more real. This kind of truth makes us realize where the focus of artistic shackles tends to be expressed? Where are the questions that art shackles hope to raise? If, in other words, if Fellini were to create a plot-oriented, documentary-oriented film, then with his skills, the triangular relationship between Zambano Gersomina and Ilmato could be handled very well. Dramatic, but that’s not what he’s interested in. He is not interested in the plot, he is gradually losing interest in material reality. His betrayal of the characters’ hearts and traditional narratives shows the real problem facing realism.

#### **4. Effect comparison between two discourse modes**

Either the writer or the receiver. When a so-called film critic, writes something like: “(In the final scene of ‘The Road’, the camera is gradually pulled down by the close-up of the characters’ facial expressions. For the whole beach display, the first part is to show Zampallo’s pain. , the psychology of guilt, the subsequent zooming out of the camera is more like examining the environment where the characters are located. The beach is the place where the two meet, the relationship turns, and finally lose each other. Such a panoramic display of the background can play a role such as (connection structure We think he is quite reasonable, but think about it carefully, if you use Gombrich’s structure to say What is the effect of a sentence.

First of all, there is this scene, after Zampallo heard the news of Jesomina’s death. A series of emotional manifestations followed. As a creator, Fellini is faced with the question of how to express Zampallo’s emotions in the most appropriate and accurate way, and what method he chooses to use (different media have different languages, here refers to audio-visual language).

The answer to the question of what is the most accurate will be left aside, because I am interested in the difference between asking such a question and our traditional way of asking. First of all, we assume that “The Great Road” has a high aesthetic value. Then, the traditional interpretation of audiovisual, that is, the choice of form, tends to focus on the specific effect of this method. For example, to drive a nail into a board, you have to use a hammer to drive the nail in. It is analogous to the emotional image, which is perceived by the audience, using an audio-visual language such as close-up push and pull. Therefore, it is not difficult for us to come to such a conclusion, that is, to express the heart of the characters, use close-up shots.

The advantage of using such a narrative is that it can break through the serious bottleneck constraints of the inherent model and a preconceived notion of the director’s subject matter, identity and scope, and is influenced and restricted by the ideological concept of a specific value position. Criticism of the inherent model, often can not get a satisfactory answer to everyone. Patterns are first defined and then critiqued by purpose. The preconceived model is scripted, textbook-style. However, cinema, like all art, develops in a free form. Movies are younger, more creative, and don’t move forward with some clear idea.

#### **5. Conclusion and Outlook**

Therefore, we can see that the interpretation mode of interpreting works of art with such an approximation of trust is a transformation from perception to experience. Both the experience of viewing image consciousness and the discussion of the nature of this visual experience are what Gombrich hopes to explore in depth. Although he introduced this way of questioning into his creation and communication. However, his discussion does not sufficiently distinguish between the artist’s depiction and the viewer’s experience. On the basis of thoroughly questioning similarity, Goodman moved towards a linguistic semiotic interpretation of artistic representation.

The process of this discussion implies such a value judgment based on a concept (universal) similar to what Kant said. That is to say, such a judgment does not seem to be for this scene (special appearance), but an analogy to all close-ups, which requires a general consensus. After accepting this, it is inevitable to face all the close-up shots, and the audience will feel that this is a close-up shot, and the next part is to describe the emotions of the characters.

But in Gombrich’s words, our conclusions are not the same, “The emotional expression of the last scene in Fellini’s “The Road”, in the face of how to present it accurately and appropriately, the director used one way or another. audiovisual processing.”

The obvious difference is that such a discourse mode hides the universal value, that is to say, he does not emphasize the universal

law in the performance of a specific technique, and there is no golden rule. This kind of discourse emphasizes a single work, you pick it up, and as far as he is concerned, this hammer may be the best for this nail, not all hammers are suitable for all nails. Gombrich's discourse is a purely perceptual judgment, not a logical judgment based on perceptual judgment. If we all recognize the uniqueness of art, a conclusion like close-up to express the heart of a character is quite irresponsible, because it limits the expression to a certain extent. For the sake of universality only, it requires the unity of consensus.

Restored to the scene of creation, a creative method with vitality should be selected, and the real performance value is also here. After comparing a variety of different forms of expression, full of regret and pain, I chose the best one and discarded the better way of expression, which is exactly the so-called "regularity and emptiness, carving invisible" such an innovation, challenging Occurrence, if true, can only be expressed in terms of the latter.

The implicit value orientation of a discourse will affect the expression of the discourse itself to a great extent. If you read too much of this traditional expression, you will naturally feel that this is how it should be. And ignoring the analysis of the signs, maybe when a new form appears, it is suddenly realized that this should not be the case. I think that if you accept this traditional analysis without thinking, the biggest victims are those beginners with creative impulses. The real creation or the expression of emotion is a process of discovery, and the same is true for analysis. It should get rid of the narrowness of the inherent discourse and go to a more free and positive state.

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