

A Study on the Poetic Expression of Chinese and Foreign Co-Produced Documentaries

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Abstract: Long-term documentary research and practice have revealed that documentaries possess two inherent qualities: poetic and narrative. Poetic expression requires reducing narrative elements, while forming a complete narrative chain necessitates diminishing poetic expression. There indeed exists a tension between the narrative and poetic aspects of documentaries, yet this does not imply their being mutually exclusive contradictions. Narrative encompasses stories and plots, where narrative strategies, structures, and forms may fail to resonate with some audiences, whereas poetic elements can evoke their imagination of "poetry and distant horizons," sparking emotional resonance. Thus, there might exist a tacitly compatible "secret space" between the two. Through exploring the possibility of their mutual compatibility, it is discovered that Sino-foreign co-produced documentaries utilize poetic expression to reveal deeper truths obscured by daily logic through imagery, metaphors, or fragmented narratives. By employing rhythm, music, and visual metaphors, they awaken audience emotional engagement and effectively tell China's stories through threefold approaches of shared understanding, mutual appreciation, and cultural integration.

1. The Proposal

As a documentary language with documentary characteristics, documentaries possess irreplaceable cultural significance, communication functions, and historical value. They can greatly enrich China's external audiovisual communication and serve the construction of a major country's image in the new era. Today, China-themed documentaries are numerous and diverse, and some ontological questions have prompted us to reflect, such as "What is the status and role of documentaries in international communication?" and "What cultural stance and perspective should we adopt to produce documentary films for foreign audiences?" [1]. In terms of external communication, the model of "borrowing boats to sail overseas" and "co-production" through audiovisual media undoubtedly better facilitates consensus-building, promotes win-win cooperation between Chinese and foreign parties, and fosters mutual learning among civilizations.

Looking at Sino-foreign co-produced documentaries, it is not difficult to find that in the past, the themes of co-produced documentaries were relatively monotonous, predominantly focusing on

human geography documentaries that poetically present China's mountains, rivers, seas, and cultural history. In recent years, the themes of co-produced documentaries have become increasingly diverse, shifting from primarily showcasing China's natural landscapes and cultural heritage to paying attention to ordinary people's daily lives, aligning more closely with the "real cinema" model. The camera has not only become a tool for recording reality but also an opportunity for emotional expression by those involved. Such documentaries cover timely topics like protests, poverty alleviation, and the Winter Olympics, such as "The Most Beautiful China: Seasons Like Songs," "Above the Salt and Firewood," and "China on the Train." By telling authentic stories of ordinary people, they reveal China's social transformations, allowing the world to see vivid, concrete Chinese individuals striving for life. This approach presents the real and dynamic picture of China in transition to the world, helping break foreign stereotypes about China as a mysterious entity and "transforming China from a mystical symbol into an approachable perceptual object" [2]. This transformation demonstrates that the expression of Sino-foreign co-produced documentaries has dual dimensions: First, with poetry at its core, emphasizing "poetry and distant horizons," using magnificent landscapes to resonate with international audiences, though this "over-reliance on technical aesthetics" may render images as "hollow signifiers" [3]; Second, prioritizing narrative storytelling to present complete narratives that reflect authentic Chinese realities through focused storytelling. Thus, it appears there is an irreconcilable tension between the poetic and narrative aspects of documentaries. Based on this, this paper uses case analysis to try to answer the following questions: how to achieve dynamic balance and organic integration between poetics and narrativity in documentaries, so as to jointly construct the artistic expression and narrative logic of films?

2. Narrativity: The direct signification of discourse context

Narrativity refers to the narrative nature and attributes inherent in artistic works. Literary and artistic creations carry specific information, which audiences interpret through their individual experiences. From this perspective, such works inherently possess narrative attributes and functions from their inception. "Narration, originally a literary concept, aims to recount events. It manifests in two forms: the first follows a chronological sequence through straightforward narration; the second employs plot-driven storytelling that embodies artistic principles and structural patterns." [4] Films like "The Factory Gate", "Baby's Lunch", and "The Arrival of the Train" demonstrate this narrative characteristic despite their brevity. Clearly, documentaries have been storytelling mediums since their inception, inherently possessing narrative qualities and functions.

Documentaries, as a form of visual storytelling, convey creators' intentions through concrete cinematic language like visuals and dialogue. By employing narrative techniques such as plot development, character portrayal, and dialogue arrangement, they highlight their storytelling essence. This narrative quality in documentaries can be understood as "dramatic expression," primarily serving to construct scenarios. For instance, the opening of "Apocalypse Now" uses realistic depictions of war-torn ruins, raging battles, and bloodstained fields to vividly portray its brutality. Through historical footage, the film exposes the true nature of Nazism without concealment. It not only presents grand war spectacles but also captures individual fates, with each shot serving as a story filled with historical gravity. The documentary's meticulous details directly indicate a discourse context, prompting viewers to continually examine war, intuitively experience its cruelty, and serve as a warning against modern society's incessant conflicts.

Strong narrative techniques help craft compelling storylines that captivate audiences and sustain their interest. By embedding these narratives, creators can explore socially relevant themes, creating thought-provoking discourse that drives viewers to reflect. This dual purpose of storytelling in documentaries explains why it remains essential for effective documentary production.

3. Poetics: The generation of multiple meanings

Aristotle posited that "poetic emotion possesses universality," evoking compassion and awe through narratives and characters to achieve emotional purification. In his "Critique of Judgment", Kant explored the relationship between poetic sensibility and aesthetic judgment. He viewed poetic art as a free play between imagination and intellect, transcending conceptual constraints to express aesthetic ideals and deliver unique experiences. Martin Heidegger's concept of "poetic thinking" embodies poetic reasoning in Western philosophy, asserting that "the modern age is a spiritual poverty devoid of poetry," and that authentic human existence should be "dwelling poetically" [5]. Poetic language reveals existence as the expression of its truth. Western philosophical explorations of poetry-from imitation and aesthetics to existential and critical dimensions-demonstrate its multifaceted significance in human thought and culture. Philosophers have elucidated poetry's crucial role in cognition, expression, and critique through their distinct perspectives.

In traditional Chinese culture, "poetry is what endows a text with unique spiritual connotations, making it not only possess ideological significance but also aesthetic value." [6] Mr.Zong Baihua believed that "poetry" is expressed through "beautiful words, musical rhythms, and pictorial expressions" to convey the poet's emotions and thoughts, just as ancient people "expressed aspirations and emotions through poetry." Musical rhythms, painting, words, and poetry can all be regarded as carriers or forms of "poetic nature." Liu Shilin also repeatedly emphasized: "The essence of Chinese culture is poetry, and traditional Chinese culture is even more centered on poetic wisdom." [7]

In summary, poetics is a concept requiring multidimensional understanding. In the narrow sense, "poetics refers to the inherent qualities, attributes, characteristics, and multifaceted expressions of poetry itself." [8] Broadly speaking, "poetics denotes the unity of truth, goodness, and beauty that integrates idealism, creativity, transcendence, and ultimate concern." [9] Giavani Battista Vico posited that "human creators are all poets and philosophers... The primitive ancestors of different civilizations were children of humanity in their developmental stages, who created things according to their own concepts." [10] Essentially, Vico's "poetics" describes human creation through imagination-a collective term for the cognitive patterns of early humans that shaped their behavior.[11] This primal poetic thinking exhibits intuitive and holistic characteristics: symbols generated by intuition evoke resonance, while holistic approaches facilitate vivid expression and aesthetic appeal. Under the influence of poetic thinking, we may "avoid both pure sensory desire release and fall into the trap of purely rational speculation." [12]

In general, "poetic nature" points to the generation of meaning, serving as a manifestation mode of human creative thinking. Its fundamental characteristics include strong expressiveness, vivid imagination, and abundant creativity, representing a higher-dimensional pursuit of aesthetics. Although there are structural differences in cultural thinking between China and the West, the mode of "poetic nature" thinking is one of the shared expressive patterns between them. The first poetry anthology of China, the Book of Songs, and the Homeric Epics of ancient Greece are both brilliant achievements of emotional expression under the dominance of poetic thinking.

In the evolution of audiovisual media, Pasolini pioneered the concept of "poetic cinema" to define the foundation of his film language research system.[13] This philosophy emphasizes profound contemplation of humanity, society, nature, and culture, crafting poetic and thought-provoking cinematic works through meticulous integration of language, imagery, and sound. His films consistently pursue unique artistic experiences in both form and content, aiming to guide audiences in contemplating existential, life-affirming, and human relationship issues. Andrei Tarkovsky's stance was more explicit: he posited that "poetry serves as a philosophical compass for existence" [14]16, asserting that poetic reasoning processes align more closely with life itself. By

adapting such reasoning into films, he sought to imbue them with "emotional aesthetic intensity, thereby transforming conceptual narratives into truths endorsed by life" [14]10. This approach manifests in storytelling as "an open-ended narrative logic where thought and emotion drive plot development, creating authentic, poetic art forms that mirror life itself."

Documentaries, as a form of documentary cinema, have also been influenced by poetic cinema. According to Bill Nichols' classification of documentary genres, categorizing poetic documentaries as a distinct type highlights the profound impact of poetic thinking on documentary creation[15].

4. From "poetic" to "poetic": the transformation of philosophical attributes to aesthetic expression

In the dual essential attributes of documentary filmmaking, "poetic essence" refers to the intrinsic philosophical qualities that transcend mere documentation and explore existential truths, while "poetic expression" represents the concrete manifestation of these qualities in creative practice through visual-auditory language, narrative structures, and emotional tonality. This relationship can be understood as a transition from "ontology" to "methodology," with its transformation logic operating at two levels: First, poetic essence serves as the ontological foundation of documentary imagery philosophy. Rooted in documentaries 'transcendent contemplation of "truth," poetic essence transcends superficial event reproduction-instead questioning existence's meaning, emotional universality, and social critique through visual storytelling. This abstract dimension requires activation through concrete creative actions. While documentaries may inherently possess poetic aspirations-such as exploring memory, death, or time-linear narratives alone cannot fully realize their poetic potential. Second, poetic essence functions as an aesthetic strategy. When creators materialize philosophical contemplation through metaphorical imagery, nonlinear structures, or audiovisual counterpoint, poetic essence transforms into poetic expression. The transformation methods are flexible: symbols can represent loneliness as perceptible audiovisual elements, while rhythm control (editing speed, shot duration, background music transitions) creates emotional cadence and atmosphere.

The dialectical relationship between the two operates through latent potential and manifested expression. Poetic essence provides depth to poetic imagery, while without philosophical reflection on reality, mere aesthetic embellishment risks becoming hollow formalism. Poetic imagery makes this essence perceptible, yet without concrete aesthetic vehicles, it remains confined to theoretical discourse, failing to evoke emotional resonance or critical reflection in audiences. "Poetic essence" represents the visual medium's inquiry into existential truth, whereas "poetic imagery" manifests this potential through innovative forms as an aesthetic outcome. This transition essentially constitutes a "translation" process from philosophical concepts to artistic language. Only when creators use aesthetic consciousness as a medium to engrave metaphysical contemplation into audiovisual symbols can documentary poetry be elevated into a poetic reality that resonates with viewers.

5. The relationship between poetics and narrativity: tension and mutual agreement

The academic debate over the poetic versus narrative nature of documentaries has a long history, with these two distinct approaches-poetic experimentation and narrative expression-seemingly at odds. Nichols once explicitly stated: "The rise of poetic experimentation in cinema largely stems from the 'hybridization' between film and various avant-garde modernist art movements prevalent in the 20th century." [15]129 Avant-garde movements rejected narrative, advocating for "de-dramatization, asserting that the essential elements of cinema are pure motion, pure rhythm, and pure emotion." [16] Nie Xinru posits that poetic documentaries represent a fundamental genre of

entertainment films, "primarily aiming to satisfy audience sensory gratification," further noting that "poetry inherently elevates artistry, with poetic documentaries delighting audiences through rhythmic and melodic craftsmanship." [17] This perspective indirectly reveals the characteristic of poetic documentaries to "prioritize lyricism over narrative," even suggesting that "documentaries originate from poetry, as early documentary prototypes were essentially poetic forms." [18] A representative work from the early documentary era- *Nanook of the North* - exemplifies poetic quality, depicting the harmonious beauty between humans and their environment through an exploratory discovery approach rooted in romanticism. Viktor Shklovsky of the structural poetics school also proclaimed: "A film without plot is a poetic film," implying that documentaries must abandon narrative to attain poetic essence.

The essence of poetic expression lies in "conveying emotions and moods" [19]. As emotional resonance requires rhythmic presentation, it follows that "only emotions imbued with specific cadences can be perceived as poetic by audiences" [20]. Poetic sensibility fundamentally represents "aesthetic sensibilities detached from worldly utilitarianism" [21], often resonating with viewers' individual aesthetic preferences, mirroring Wang Wei's poetic philosophy of "painting containing poetry". Thus, "the foundation of poetic essence resides in modulating information density and cognitive complexity to evoke emotional responses" [22]. This implies that documentaries with stronger narrative intensity exhibit diminished poetic qualities, as many visually cohesive works employing fluid editing techniques essentially lack authentic poetic expression.

However, this one-sided pursuit of "poetry and distant horizons" has prompted some researchers to reflect on "poetic documentaries." Poetic documentaries emphasize emotional engagement, blending feelings with scenery to evoke viewers' emotions through visual narratives. Consequently, such works often downplay plotlines while facing challenges like excessive landscape beautification and escapism from reality.[22] In fact, poetic essence rooted in storytelling encompasses three dimensions: inherent poetic qualities of subjects, poetic resonance arising from life portrayal, and subtle artistic expression. Therefore, narrative remains the foundation of poetic creation.[23] Niu Guangxia further argues that poetic expression should be stylized representations grounded in objective reality, stating it "should merely be a byproduct of documentary artistry." [24] These critiques directly address the issues with poetic documentaries: "Their non-narrative nature and formal experiments not only demonstrate limited capacity to engage social issues but also impose high demands on audience reception, naturally leading to their marginalization." [25]

In response to this, scholars have proposed innovative perspectives that transform practical needs into poetic expressions to achieve deeper resonance. Contemporary documentaries should move beyond grand narratives, "focusing the lens on authentic individuals in society" [26]. By poetically presenting the real-life demands of marginalized and vulnerable groups, they not only restore relatively neutral realist themes but also soften the raw pain of social struggles and ideological conflicts. This approach allows audiences to "close their rational eyes for a moment, immersing themselves in the poetic night of conceptual engagement" [27]. However, overemphasizing poetic expression risks diminishing narrative coherence, as excessive focus on formal artistry may confuse viewers in understanding stories and information, making it difficult for both creators and audiences to effectively establish meaningful resonance through documentary media.

While narrative and poetic elements may appear contradictory, they are not irreconcilable. In fact, many outstanding documentaries successfully blend both approaches, maintaining coherent storytelling while enhancing artistic appeal through poetic expression, creating unique artistic tension. The "secret harmony" lies in how creators skillfully employ narrative structures and poetic language to complement each other, jointly serving the documentary's thematic expression. Poetic elements involve conveying artistic depth and emotional resonance through documentary form and content, offering viewers deeper aesthetic satisfaction. Narrative elements concern whether

documentaries can reveal profound meanings through spatial representation and temporal progression.

Building on this understanding, we can further examine the "poetic expression" in documentaries. As discussed earlier, the concept of "poetry" belongs to the classical category and is an experiential notion. "Poeticization" refers to the process of creating atmospheres and poetic spaces that emphasize aesthetic ambiance, while "expression" involves creators' selection, arrangement, and interpretation of visual elements. Through expression, they connect events with meaning, ultimately forming a coherent and poetic understanding of everyday life. Thus, "poetic expression" can be seen as a synthesis of poetic and narrative qualities, highlighting their intrinsic unity in documentaries rather than treating them as opposing or separate elements. In documentary creation, poetic expression transcends the functional boundaries of traditional documentary techniques. Through metaphor, symbolism, rhythm, and emotional resonance, it endows real events with deeper philosophical implications and aesthetic value.

6. Poetic expression in Sino-foreign co-productions

As a documentary of cultural practice, it strives to better understand ourselves, the world, and each other's ways of receiving and processing information. In the face of challenges brought by international situations, China and the world need higher-quality communication and exchange, and documentaries undoubtedly serve as an excellent entry point. In recent years, the international co-production of Chinese documentaries has shown a diversified development trend, having become an important form of cross-cultural communication in documentary filmmaking.[28]

British anthropologist Edward Burnett Tylor's seminal work "Primitive Culture" provides a foundational framework for understanding contemporary socio-cultural issues. He posited that culture constitutes a complex entity encompassing knowledge, beliefs, art, ethics, law, customs, and the competencies and habits acquired through social participation. While highlighting culture's spiritual essence, this perspective underscores its social dimensions and holistic nature. However, co-production documentaries often fail to effectively demonstrate the concrete similarities and holistic integration between cultural systems. Instead, they rely on linguistic correspondences and non-linguistic symbols, employing metaphors, metonymy, and metonymy to express cultural commonalities. Without such strategic integration, such works risk being criticized as "pseudo-co-productions" characterized by "muddled narratives, ambiguous themes, lack of intellectual depth, and superficial formal-content disconnection" [29].

The poetic expression in co-produced documentaries serves as a testament to cultural exchange and integration across nations. As cultural products that facilitate dialogue between "self" and "other" in the global context while acknowledging differences, these collaborations demonstrate how the strategic use of poetic elements can transcend cultural and linguistic barriers. By resonating with universal human emotions and shared experiences, they foster cross-cultural empathy, enabling audiences to better understand and identify with stories from diverse cultural backgrounds.

6.1 Common: expression of cultural commonness

The cultures of various nations in the world are both a kaleidoscope of dazzling diversity and exhibit a transcendent commonality. From Western realistic oil paintings to Eastern freehand landscape paintings, from Western intellectual enlightenment to China's traditional Confucianism, each culture possesses its unique modes of expression and profound historical depth, offering infinite possibilities for global cultural exchange. Sino-foreign co-produced documentaries generate aesthetic experiences through poetic expression, opening up imaginative spaces that accommodate the complexity of perception and the fluidity of reality, ultimately achieving reimagining and

reconstructing the image of the Other within this complex and fluid realm. The Sino-Japanese co-produced documentary "The Silk Road" recreates the magnificent landscapes, historical relics, and cultural arts along the ancient Silk Road, reflecting the open-mindedness of China's documentary industry. Innovations in technology and concepts have profoundly influenced Chinese documentary creation. The poetic imagery and classical-style musical scores in the film have been widely praised. People walking across rugged deserts at sunset appear small yet resilient... These poetic scenes depict the unique romance of the northwest. The ruins of Yumen Pass and Han Dynasty Great Wall stand in the desolate desert, their echoes resonating with the film's melodious music, mirroring the millennia-spanning vicissitudes of the Silk Road. Through poetic expression, the work reconstructs the dramatic transformations in China's northwest region, imbuing documentary production with a strong sense of epic grandeur and profound weight. The "Other" also achieves, to some extent, an understanding of the rich cultural essence of the Chinese nation through co-production.

6.2 Co-preservation: the creation of emotional resonance

"Shared Perception" refers to the poetic expression that evokes emotional resonance among audiences, thereby achieving cross-cultural understanding and recognition. Hartmut Rosa posits that humans fundamentally require a resonant relationship with their world to exist and sustain themselves. [30] Resonance occurs when individuals or groups perceive others' emotions or experiences, generating similar feelings or shared identity—a mutual understanding and connection in emotions, thoughts, values, or life experiences. Such resonance typically emerges between like-minded individuals who can empathize with each other's emotional states and form emotional bonds. Innovations in discourse expression, such as updated narratives, diversified content presentation, and expanded communication channels, further facilitate emotional resonance. [31] Cooperative documentaries represent an innovative approach at the level of discourse: using documentaries as powerful narrative mediums to tell authentic stories through third-party perspectives, embedded with poetic audiovisual expressions, thus sparking audience empathy. Creators engage with viewers through their own perspectives, arranging materials thoughtfully to connect with audiences' daily experiences and resonate with characters' emotional journeys. The power of documentaries lies in their ability to reveal universal human emotions—whether joy, sorrow, fear, or hope.

"The arousal, flow, and penetration of emotions, along with the development of subject-object relationships, form an integrated and complementary process. The emotional flow between the filmmaker and the subjects facilitates the formation of a documentary's subjective perspective and drives the generation of visual discourse." [32] Sino-foreign co-produced documentaries often blend different cultural narrative traditions, preserving the uniqueness of Chinese storytelling while enhancing its international appeal through poetic expression. This integration is evident not only in content but also in innovative forms. In "Above the Rice and Salt," the meticulous depiction of rural landscapes, sensitive capture of light and shadow changes, and detailed portrayal of characters' expressions and movements... multi-layered poetic visual expressions collectively construct an emotional context transcending verbal communication, enriching narrative dimensions and enabling audiences to draw upon personal experiences to deeply perceive the characters' rich emotional worlds. "Above the Rice and Salt" excels at uncovering microcosms within China's social development, transforming mundane daily life into artfully beautiful narratives that convey specific cultural values. Through small stories achieving broad dissemination, it allows domestic and international audiences to profoundly understand the global significance of China's modernization process.

6.3 Co-fusion: the construction of a context of values

"Coexistence" refers to the creation of a transcultural value framework through poetic expression, fostering mutual understanding and integration between diverse cultures. Sino-foreign co-produced documentaries typically involve cross-cultural production teams that combine multiple perspectives and creative approaches, complementing each other's strengths to produce works that bridge cultural divides and gain widespread acceptance. Poetic cinematography and emotional storytelling transcend linguistic barriers, allowing audiences to connect emotionally and better comprehend the cultural messages conveyed in these documentaries.

The recognition of collective memory shapes a context of cultural values that fosters integration. Maurice Halbwachs' theory of collective memory emphasizes its crucial role in constructing social and cultural identities. In cross-cultural communication, the sharing and exchange of collective memory are key to building an inclusive cultural context. This context requires collective memory recognition as its foundation: Collective memory constitutes a collective repository of shared history, traditions, and beliefs that provides members with a common language and symbolic system enabling mutual understanding. When individuals deeply identify with collective memory, they are more likely to resonate in communication, triggering emotional connections that form an inclusive cultural value framework. During exchanges between civilizations, mutual recognition of fundamental values reduces communication barriers and facilitates understanding and respect. The documentary co-production between China and foreign countries strives to achieve consensus amidst differences while highlighting shared spiritual cores across civilizations. The Sino-British co-production "Beijing's Central Axis: A Journey Through Time" explores the integration of cultural, historical, and modern developments along Beijing's central axis. From preserving ancient stone bridges like Wanning Bridge to ecological conservation in the Olympic Park; from inheriting traditional Chinese wrestling to applying digital technology in cultural heritage monitoring; and from the rise of Daxing International Airport symbolizing Beijing's global connectivity. These collective memories carrying history are both Chinese and global. In the process of Beijing's modernization, we can see the full integration of tradition and modernity, and the harmonious coexistence of Chinese and Western concepts.

The visual rhetoric of symbolic spaces contributes to constructing a shared cultural value context. Space is not merely a physical entity but also a productive social mechanism. [33] Documentaries typically select spaces with symbolic significance as filming locations, employing cinematic techniques to shape, practice, and organize these spaces, thereby transforming them into cultural representations. Soft golden sunsets, cool-toned morning mists, or warm interior lighting can all evoke distinct emotional atmospheres. Light and color serve as vital tools for creating poetic ambiance. Carefully designed lighting effects and color coordination can produce highly evocative visuals, using dynamic techniques to enhance the construction of symbolic spaces while boosting visual appeal and emotional resonance. The documentary "When the Louvre Meets the Forbidden City" skillfully conveys temporal passage and spatial transitions through the shifting light in museum settings, symbolizing historical evolution and civilizational progress. Visual guidance through light and shadow also helps establish narrative rhythm, intensifying storytelling appeal while subtly immersing viewers in a unified value context: When the golden sunset illuminates ancient palaces, iconic architecture stirs awe for profound history and brilliant cultural heritage. The film interweaves Eastern and Western artistic treasures through parallel narratives, where symbolic real-world spaces serve as vital bridges connecting classical culture with modern civilization. This approach skillfully resolves inherent contradictions while revealing that both civilizations are spiritual repositories formed by humanity throughout history—a shared treasure trove for the entire human community. "It illuminates the collective essence of individual members and fosters the

formation and consolidation of a 'common value consciousness' " [34], thereby expanding the inclusiveness of identity recognition. By transforming the "self" into "we" and establishing collective identity [35], it constructs a shared cultural value framework that transcends boundaries.

7. Conclusion

Poetic expression elevates documentaries from mere "documentary tools" to "media of thought." Rather than offering answers, it stimulates audiences' reevaluation of reality through aesthetic tension-As Tarkovsky remarked: "Cinema carves time, while poetry makes time an eternal question." Poetic expressions in documentaries often imbue subjects with aesthetic value, constructing a poetic narrative framework that blends personal subjective sentiments with objective real-world landscapes. This fusion sparks deep emotional resonance among viewers.

The balance between narrativity and poetics lies in: achieving a certain degree of poetic expression within the existing narrative framework. That is, documentaries integrate narrative elements and artistic elements, where both mutually reinforce each other to seek common expressions, creating shared semantic spaces that evoke emotional resonance among audiences. This ultimately constructs a poetic value context blending situational and emotional dimensions, stimulating viewers' aesthetic experiences and philosophical reflections on diverse civilizations. The interpenetration of poetic and narrative qualities in documentaries not only represents an artistic pursuit but also serves as a crucial pathway for cross-cultural communication and understanding. In the context of the new era, this integration provides fresh perspectives and methodologies for effectively telling China's stories.

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