

Study on Film-Making & Lens Design Fundamentals for Hong Kong Movies under Ethnographic Research

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Abstract. In the context of Hong Kong movies, discussion about the contemporary significance of directors and their works would not be separated from the deep description of "mainland people" in the film. The film uses collages and realistic narrative techniques of various ways of expression to unrealize reality, and shows a contemporary China that is both strange and realistic from the perspective of "mainland people". This paper introduces the concept of "deep description" in ethnography research, looks for details from different film texts of Hong Kong directors in different periods, analyzes the modern landscape and era fables displayed in the film, and attempts to summarize the philosophical significance behind the details of the narrative based on combing the narrative content of the film with the help of metaphor theory.

Keywords: Film-Making; Lens Design; Hong Kong Movies; Ethnographic Research.

1. Introduction

Since the reform and opening up, the complexity and contingency of China's modernization process have been concentrated on the process of population migration. Those mainland people who live between urban and rural areas and come from all directions to Hong Kong have their particularity in cultural research. In terms of artistic expression of contemporary Chinese social phenomena, Hong Kong directors' perception of films and their innovation in narrative technology make them representative of the younger generation of directors (Aguirre, 2017). They use film art to display the life experience of the "mainland people", a special community, and at the same time use the profound thinking of contemporary China to express China's development problems and social contradictions in the context of globalization and modernity. Hong Kong directors mixed the problems of contemporary China in the process of urbanization, modernization, and globalization with the narrative of the film text, which not only completed the unique perspective and visual effect of the film but also found a way to interpret and reasonably explain the artistic expression of contemporary China's social problems.

As a method and medium of cultural anthropology, "deep drawing" has become an indispensable part of ethnographic writing and anthropology. It adopts a formal narrative strategy similar to that proposed by anthropologist Victor Turner, which is close to the "anti-structure" device. In artistic creation, "deep drawing" is a carefully read observation, analysis, and narrative form, including the content of form and structure. In film creation, Hong Kong directors have implemented a variety of construction strategies and molded multiple narrative types with a series of binding rules. The means of "deep description" provides marginal poetics for these types, that is, taking poetics as the center, and taking decisive attention to the ambiguity, paradox, and danger caused by passing, entering, or occupying the threshold. In the narrative and construction of film texts, naturalistic or realistic films try to understand the world in a way that transcends surface observation and contains a sympathetic and sensitive process of long-term observation and situational interaction. In this process, film creation must overcome the tension between objectivity and subjectivity, and regard the close interaction between the director's artistic expression and realistic film narrative as a means of creating "deep description". This paper creatively uses the research method of "deep drawing", a cultural anthropology, to analyze the film works of Hong Kong director "The Better Days" and other different periods, and finally serves the analysis of "mainland people" (Bray, 2015).

2. Literature Review: the Better Days

As a group image that Hong Kong films focus on portraying, the concept and extension of the term "mainland people" is very rich: in terms of its demographic characteristics, mainland people are defined as "young men and women aged between 19 and 30 years old, most of whom have a college degree, and their monthly income is less than 5000 yuan", from "cities, counties, and towns below the second and third tier". These young people take "drifting" as the normal state of psychology, and "out of territory" as the way of existence. While mobility and media make it "out of territory", they also provide the possibility of "embedding". [3] This definition not only shows that "mainland people" have distinctive regional characteristics but also implies the standard of social stratification. In the context of social change, "Mainland Chinese" show their unique spiritual temperament, especially in the attitude of "Mainland Chinese" towards social and public affairs. Unlike the previous generation, "Mainland Chinese" have a more positive attitude towards political and cultural life and social and public affairs. They are eager to realize their values, improve social awareness and quality in practice, and constantly expand the field of participation, Give play to the role of individuals in social governance. [4] Hong Kong directors use different underlying narrative methods from the "fifth generation" directors, and use grand narrative and personal historical memory to produce a comparative effect, to achieve an objective display of China: China's current rapid urbanization process and the gap between urban and rural areas in material conditions stimulate "mainland people" to rush into cities and seek development opportunities.

The Better Days portrays the "mainland people", especially the "college entrance students", in a feminist sense, in the deep structural inequality. Like Chen Nian, there may still be room to get rid of and maneuver in the global capitalization tide after ordinary girls take the college entrance examination. These hypothetical scenarios are of guiding significance because the branching arrangement of the film narrative highlights the complexity and contradiction of the intersection and interaction between gender and power. The college entrance examination may not fundamentally change gender inequality in the current global economy, but this way does provide women with a possibility to solve problems. "Mainland Chinese" who leave their hometown and enter big cities are eager to successfully renegotiate their new identity in the new space of cities and modern society. In the movie "The Better Days", Chen Nian accidentally killed Wei Lai, but only in the last act did she feel sorry. In the allegorical framework shown in the film, she cannot actively use her gender to gain more advantages or benefits. The space politics of modern cities are projected on the individual. It is still a question: whether the new identity can be established by the modern city through renegotiation.

Local China is being replaced by another form of so-called "urban and rural China". The original "values that maintain social organizations have evolved from one to multiple interwoven, moral concepts have evolved from local ethics to market ethics, and custom concepts have evolved from local nature to multiple modernities". Making a living in the middle of the city and hometown is the survival reality of "mainland people". The process of modernization is so ruthless that these spatial changes in all parts of China, the process of "mainland people" embedded in urbanization and the heterogeneous interaction of individuals in the process are closely related. It can be said that the spatial division, partition, occupation, and the whole process of urbanization are interrelated, reflecting the "struggle between justice and injustice in urban space". [9] In the process of urbanization, the role and task of "mainland people" are particularly unique. As one of the basic elements of modernization, urbanization is the symbol of China in the new era. The achievements of urbanization are first attributed to the distribution of production factors; At the same time, based on the development of material civilization, consumption habits have also shown a new consumer identity, which determines how "mainland people" view themselves in a modern environment city. This psychology makes the fictional plot more reasonable in The Better Days.

3. Results

The modern experience of "mainland people" is not only reflected in the visual experience of modern landscape society but also reflected in the feelings of "mainland people" on time and space changes. From this point of view, individual experience is subjective, multi-level, and personalized. Modernity is qualitative, not classified in chronological order. From this point of view, modernization is a dynamic process of development and permanent revolution: but it is not only in the western industrialization, capitalization, and technological innovation system but also in the non-western system that contemporary China attempts to reinterpret and understand modernity. The construction of modern China is carried out simultaneously in the process of transformation and reconstruction. The feminist turn and emotional narration of the film are more prominent. The "mainland Chinese" who left their hometown fell into the mire of "value loss" in the period of social transformation. Here, the film narrative around "small town girl" hides a more ambitious ambition of the director, that is, thinking about gender politics from the perspective of modernity.

As far as the research on Hong Kong films is concerned, new works from Hong Kong have been published continuously. However, at present, there is still a lack of systematic research on the film works of Hong Kong directors. At the narrative level, there is a big difference between the current films of Hong Kong directors and the works of Hong Kong directors at the initial stage. Therefore, the symbolic expression and role of "mainland people" in Hong Kong films are analyzed with the help of "deep description" in anthropological research, It is of great significance for China's modern development to think about the cultural symbolic significance of "mainland people" behind the film narrative. The realism or naturalism narrative method of the Hong Kong director allows the actor's emotion to fully develop in the natural time process. At the same time, the shooting method chosen by the director uses the same elements as the documentary film, which enables him to truly describe the reality of China and further strengthens the film's thinking and expression of contemporary Chinese issues (GAETANO, 2019). Compared with the previous works of Hong Kong directors, the narrative structure of his current films is more complex and diverse, and the application of his objective perspective to the control of time and space is more and more complex, and the way of expression has also changed significantly, all of which are reflected in his expression of multiple narrative themes.

The paradox of modernity and female writing in films are prominently expressed. This paradox of modernity based on the development of modernization is first manifested in the contradiction between the temptation of modernity and globalization encountered by "mainland people". With the high speed of the creation of new transportation and communication technologies, the phenomenon of "time and space compression" has promoted the formation of the "global village". However, the integration of human society that globalization aspires to achieve is more like an empty promise to the "mainland people", who are the representatives of tens of millions of Chinese rural residents - Chinese who have left the countryside since the 1980s to find jobs in the urban centers of economically developed coastal areas. About half of the "mainland Chinese" of all these migrant workers are women. Most of them are young and single and find jobs to earn a living in the light industry and service industries. The female characters portrayed by Hong Kong directors in the film have such characteristics. As women who are in a weak position in the labor market, "small-town girls" can only choose to engage in entertainment and service industries with low demand for skills in cities.

4. Discussion

Finally, people also become consumers of the fictional space of theme parks, and they indirectly participate in the process of social resource allocation and space inequality. Ironically, these inequalities are crucial to the operation of the park, a for-profit enterprise. Only when people have a desire for a better life will they be willing to leave their hometown and move to the city, which will further lead to their being confined to the walls and dead-ends of the theme park? Hong Kong films have keenly captured the contradictions between the lives of ordinary people and urbanization,

modernization, and globalization. On the one hand, people yearn for technology, progress, and prosperity related to modernization. On the other hand, deeper social inequality accelerates social mobility and contains profound metaphors of the times: the development of network information technology and economic globalization make the frequent flow and cross-border become the norm in the context of modernity.

At the same time, in terms of characterization, Hong Kong directors and directors are increasingly considering the different stages of China's modernization development reflected in the film from the perspective of social culture, and dialectically thinking about the relationship between urban and rural areas. This thinking is directly reflected in the film narrative of "mainland people" experiencing difficulties, rediscovering and affirming themselves. As far as the research conclusion is concerned, this paper believes that the narrative style and aesthetic connotation of Hong Kong directors have the same characteristics and highly conscious innovation. The artistic creation of these directors not only rethinks how to promote the establishment of a deeper connection between contemporary films and Chinese social reality but also provides some inspiration: exploring another possibility for the development of Chinese films. At the same time, in terms of space and time in the study of modernity, modernity is concrete and historical, which is "the theoretical foundation of constructing Chinese-style modernity". In this regard, this paper also discusses the choice of narrative theme in Hong Kong films, as well as the space-time construction, characterization, narrative mode, and basic discourse of the film around "mainland people", in combination with the focus of cultural studies on "landscape society" and metaphor theory.

As the more vulnerable women among the "mainlanders", "small-town girls" are constrained by their gender identity and are less likely to rise in class, which makes them often vulnerable groups in the process of urbanization and modernization. As a film showing the development experience of women in small towns after the reform and opening up, the film "The Better Days" follows the consistent production ideas of Hong Kong directors' films, and still focuses on the moral crisis and ethical disorder encountered by Chinese society since the new century. The film blends multiple relatively independent narrative content with the help of the love story of Chen Nian and the hero "Mainland Chinese" by coincidence (Hoffmeyer, 2010). On the one hand, this narrative form highlights the ingenious growth of female characters, on the other hand, it also implicitly conveys the author's thinking about China's development and times. For women, "it is the relationship between the dominant force and the dominant force that defines the body, and each force relationship constitutes a body". With the help of the grand time and geographical span of the film, the heroine is no longer a hidden and sheltered male adherent. She seeks a way to save herself in the "Jianghu" and finally becomes the refuge of the hero Chen Nian. The "small-town girl" in the film happened to remain faithful and everlasting under the baptism of a long time and space transformation and realized the echo of traditional social morality.

5. Conclusion

The Hong Kong director, who has a keen vision of China's reality, pays attention to people living here and has a painful feeling of suffering and great changes here, relies on his unique discourse strategy to show a poetic, strange, realistic and realistic contemporary China, and finds a balance between the representation of China's social reality and difficulties with the help of the unique form of film art. Starting from the "deep description" in the anthropological theory, this paper studies this kind of "mainland people" that Hong Kong directors pay attention to by relying on the text and lens language of the film, examines the narrative elements of the narrative feature film "The Better Days" directed by Hong Kong directors, and considers the contemporary development issues hidden behind the cultural symbol "mainland people".

References

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