

An Analysis of Wong Kar-wai's Film Style

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Abstract: Wong Kar-wai's film world is unique, he created a mysterious and colorful world, here, people's emotions are so real, even people who have not experienced these can also feel the shock brought by those lines. This expression of emotion is unique in the Chinese film industry, and it shows its unique film style.

1. Introduction

"Time" is a masterpiece of Wong Kar-wai. It is presented in various ways, such as subtitles, language, objects, timing and broadcasting, providing a new way of expression for film language. The appearance of "time" has brought unprecedented depth to Wong Kar-wai's films, which reveals fate, deadline, past and miss, memory and traces, and shows a series of characters full of loneliness and self-awareness, the sense of belonging of The Times and historical precipitation in a vivid way. Some of these works deliberately leave suspense and unfold the story by loop. Wong Kar-wai's "Time" film deeply shows the emotions and memories of Hong Kong people in the 1960s, and accurately captures the political turmoil and characteristics of The Times in Hong Kong in the 1990s, and has become a unique Hong Kong video work. The aesthetic significance of "time" is also reflected in it. Wong Kar-wai's films are different. He is committed to the perfect combination of art and business, and on this basis, he explores a unique way of creation. Wong Kar-wai's films have the characteristics of Hong Kong genre films, and attract many famous actors to join in, which have had a profound influence on the development of contemporary art films. Although Wong has made some achievements in his works, there are still some challenges, such as narrow themes, lack of authenticity, complex plots, and lack of social effects^[1]. Through literature, film and other art forms, we can obtain more rich visual experience, so as to better show the charm of the works. The same is true of Wong Kar-wai's films.

2. The artistic style of Wong Kar-wai's films

"Postmodernism" narrative is completely broken by Wong Kar-wai's works, his editing skills, details and nonlinear narrative makes the characteristics of "wang made" more obvious, these characteristics include the plot, scene, dialogue and characters of Numbers show, show that wang kar-wai to "postmodernism" significant contribution. In his films, there is not only a strong national style of metaphor, but also a post-modern image, and more profound philosophical thinking. These works describe the beauty and pain of love, and also expose the difficulties faced by individuals in

the pursuit of self. These works have both romantic music and deep color, like a big world full of mysteries, allowing the audience to explore as they like.

Wong Kar-wai's "postmodernism" and "postmodernism story form" are both shaped by his unique artistic style, but the "restless handheld lens" relies more on Du Kefeng's handheld lens. Therefore, we can see the mutual achievements between Wong Kar-wai and the "post-modernist story form".

2.1 Incompleteness of character identity and character

In Wong's films, many characters are ignored and even digitized. Although they come from different industries, few people have a clear identity background. For example, no police officer, flight attendant or other member of society has ever had a formal occupation, let alone some thieves have never committed any crime. Not to mention, some people do not have a stable career at all, such as (Xu Zi), so it is difficult to evaluate from a normal Angle. It can be seen that they are like ghosts in the dark, shuttling through the society, looking for something, wandering, or speaking silent in a lonely corner. In Wong Kar-wai's films, each character has a broken heart and a broken personality. They are forced to face their isolation, uneasiness, persistence, and confusion, which has also become a major theme in Wong Kar-wai's films. Du Kefeng's lens captures this point, under the action of strong color contrast, dizzy shooting, promotion and exaggerated fisheye lens, making the audience feel the absurd deformation of the characters, and their inner unrest. You may feel sad, but you can't resist its charm, let people indulge in it.

2.2 Value emotion rather than drama

One unique charm of Wong Kar-wai's films is that he breaks the traditional plot framework. When first watching the film, you may not be clear what it is about, but you can also be fascinated by its wonderful detail and vivid dialogue. The director once said that before the shooting, he did not think of the story he wanted to create, and could only think slowly during the shooting process, and then select the most appropriate plot from a large amount of material when editing. It wasn't until two or three months after the film opened that he really understood the message he wanted to convey and how to express it. Wong's films are creative and inspired, and he is good at using video cameras to capture these inspirations. In post-production, he would use the narration to incorporate these inspirations throughout the work^[2]. Unlike other directors, Wong focuses more on conveying emotion through movies and getting the audience to understand it by feeling the story.

Wong Kar-wai's films are different. He does not put the drama of the story first, but decides the quality of the whole film through the performance of the actors. Wong Kar-wai is an excellent director who is good at using various techniques to help actors present their characters perfectly. For example, he would use a lot of telephoto lenses to make the actor's performance more vivid. During the shooting process, if the camera is not switched in time, it will affect the performance of the actors, as well as the atmosphere of the whole scene. Wong believes that without the shooting skills, the film will become boring. Therefore, he decided to let the photographer hold the camera and shoot the dialogue between the actors and the camera anytime and anywhere. In this way, he can not only change the color of the picture to make it look more colorful, but also show the superb performance of the actor. Wong Kar-wai's works have not only won many awards, but also brought him great achievements and reputation!

3. Classification of motion lenses and the role of handheld lenses

Professor Zhou Chuanji once pointed out that movement is the first element of a film. The reason why the film can be distinguished from other art forms and become the art form favored by the

audience is that in addition to the characteristics of the combination of sound and language, the more important thing is that its movement can make the audience feel the real emotional experience in the scene.

In a film, the movement of the lens is not only the operation of the photographer, but it can also be a way for the director to guide the audience to think. This way can not only capture the external characteristics of the picture, but also help the audience to understand the theme of the story, and improve the viewing experience through the transfer of attention. Through the movement, a connection has been established to turn the film into an imaginative and innovative and diversified art form.

In movies, motion is a complex expression that can be achieved by camera operation. These operations, including push, pull, shake, move, heel, lift and rotation, can help the audience better understand the plot and create unique visual effects. Not only is the photographer able to capture the details of the handheld camera, but he can also create vivid images through body movement. This form of movement is both rhythmic and captures subtle changes.

In movies, hand-held shots are often used to capture motion scenes, such as pushing, pulling, shake, move, heel, fall, lift, and rotate, etc. These movements require the help of tracks, rocker arms and tripod to make the camera look regular and make the audience feel less obtrusive! When a shot is very long and the motion of the photographed object has no fixed trajectory, the director may use the hand-held shot to create a sense of reality and scene. Stable hand lens "and" shaking lens "are two common hand lenses, both of which can capture the movement of the subject and bring real feelings to the audience.

The "Stable handheld lens" is a photographic technique that allows photographers to remain stable while shooting irregularly moving objects, not limited by the length of the track^[3]. This technology can make the audience feel a relaxed and free atmosphere, and avoid affecting the mood of watching the film. The movement of the camera can simulate human behavior, let the audience feel the real existence of the character, and can better integrate into the character's situation. The "Shake the lens" is a unique photographic technique that can create an incredible visual effect through the exquisite craftsmanship of the photographer, simulating the tension and intense conflict in the plot. The scene allows the audience to feel the emotional swings of the characters, so some directors use it to show the inner world of the characters, such as Zhang Yimou's *Have Words to Say*.

4. The use of handheld shots in Wong Kar-wai's films

In Wong Kar-wai's films, the use of handheld shots is very common and performs well. He shows the aesthetics of the film by using this technique to express the theme of the film. By studying nine of Wong Kar-wai's films, we can find that he uses handheld shots in three ways: creating rhythmic beauty, expanding the emotional range and enhancing the sense of dynamics. Below, specific examples will be combined to analyze how Wong Kar-wai uses the handheld lens to achieve these three effects.

4.1 Create the rhythmic beauty of the picture

Wong Kar-wai is known as an artist who has created profound and touching works with video language. His work is exquisite and emotional, and memorable. Behind this form of artistic expression is the perfect combination of film shots and music. According to Wong, he prepares the music and then shoots it to perfect the emotions of photographers and actors into the music^[4]. Therefore, when watching Wong Kar-wai's film, the picture and the music are always integrated, just like a poem full of rhythm and profound meaning.

Wong Kar-wai's films achieve a high degree of artistic effect with the help of music. In order to

understand this more deeply, several scenes from Chungking Express and Fallen Angel were selected for analysis.

In Chungking Express, Afie plays alone in Officer 663's house and helps him decorate the house. When the rhythm of "Californiadreaming" and "The dreamer" sounded, Du Kefeng filmed the hero's dance with an almost real camera, and the audience's emotions also became happy. As shown in figure 1, the photographer in the two scenes follows Wang's arms like a joker, seeing this relaxed picture and the rhythm of mutual coordination, we cannot help but feel free to think that the little girl is really cute!



Figure 1: Screenshot of the movie "Chungking Express"

"FallAngel" is a film reflecting the inner world of modern urbanites, in which the handheld camera and music collocation is very good!

There are many similarities between Fallen Angel and Chungking Express, both telling a heartbreaking love story. Dawn and Li Jiaxin are two killers who love each other, but they are unaware of it, and the feelings between each other are deeply rooted in each other's hearts. Kaneshiro is like a patron saint, he always appears in other people's shop at night, secretly love the lovelorn Yang Caini. In this film, 90% of the shots are shot in the hand, and in this chaotic and psychedelic atmosphere, the shots follow the characters through the noisy city, slowly slowing down, and seeing every movement and detail of the seemingly meaningless and pointless night angels. Wong Kar-wai's films cover the city with their soft tones, but they cannot erase the deep loneliness of the hero. His love story is like a beautiful poem, depicting a person in the face of harm, choose to refuse others, but cannot get a satisfied state of mind!

4.2 Create infinite expansion in a narrow space

Many of Wong's scenes in his films are set in a narrow space, such as Chungking Express, Fallen Angel, Happy Together, My Blueberry Nights and In the Mood for Love. This atmosphere helps to better show the loneliness and confusion of the characters.

Wong is smart at handling the camera, choosing to use small scenes to capture the dynamics of the characters so that the audience can better feel the emotions of the characters. In this way, the audience will not be bound by the limited scenes, and is more likely to pay attention to every action and detail of the character.

Wong Kar-wai's films experience an imaginative world, even if it is confined to a small space. However, it will not be judged or degraded for it. Instead, Wong brings the world to life with his free and flexible lens.

4.3 Dynamic fuzzy lens

Wong Kar-wai's films bring audiences an extraordinary visual experience: the characters move

quickly, the camera is close to the body, and the scene and characters form a smooth tail effect. This dynamic visual impact, makes the character's performance become more blurred, delicate.

Wong Kar-wai tries a new dynamic blur effect in *As Tears Go By*, a technique he uses in the scene where Andy Lau kills an enemy at a food stall, with good results. In the dark night, Lau rushes into the enemy's camp with a knife, and the blurred images makes the audience feel like they are in a chaotic battle. The air was full of speed, severity, and solemnity. Finally, when Andy Lau cut on the other side's body, the eldest brother fell, the whole scene became calm and serene^[5]. Andy Lau's face is permeated with a strong murderous spirit, but also participated in the fierce battle, deeply felt his cruelty and ruthless. In "*As Tears Go By*", this scene deeply touched the audience and became the most popular one.

"*Chungking Express*" is an excellent film, and Wong Kar-wai uses a unique dynamic blur lens. When a strange music sounds, the picture becomes wavering, Brigitte Lin and Takeshi Kaneshiro walk back and forth in the busy streets, like two mysterious night elves, emitting an incredible charm. However, if you look closely, you will find that in this story, two people are very afraid, one is a drug Lord, and the other is a newly married policeman. This brings a unique attraction to the audience, but behind this seemingly strong character, there is a heart that can never be cured, just like those vague and vibrant pictures!

Wong Kar-wai often uses low-speed shutter shots in *Fallen Angel* and *Ashes of Time*, a technique that makes him deeply obsessed with the ambiguity of the images. However, the use of this technique also has its rationality, which can better show the inner world of the characters and bring the audience a more vivid visual experience. For example, in a dark night, the dragging neon light gives a fascinating visual effect, while the vertigo of dynamic blur enhances the vividness and reality of the film.

5. Conclusion

Through Wong Kar-wai's handheld lens, you can have a deep understanding of his wonderful film world. In his work, the characters are like a bird without feet, floating in the wind. Different shaking shots glow the bird in the air. It must be understood that the theme of the film is the most important element, and without this element, the whole film is meaningless. Wong ka-wai's work has achieved great success in this respect, and his unique skills, superb performance, wonderful pictures, fine editing and beautiful music are all impressive. As an outstanding Asian director, he should be proud of his contributions, but he should not easily claim his achievements. We hope to create more amazing works and leave a precious cultural heritage for the global film industry!

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