

Semiotics in the Chinese Theme Film of "Seeing the Big Me with the Small Me"

Xiaoyin Song

Cheongju University, Chungcheongbuk-do, South Korea

Keywords: Film Semiotics; The image of a major country; Chinese Theme Film

Abstract: Chinese melodic films are loved and recognized by people. Through the principles of film semiotics and psychology, this article analyzes how Chinese melodic films promote the national spirit of a great country through several symbolic images; Show the spirit of the times. This paper analyzes how movie uses visuals to subconsciously influence the minds of viewers.

1. Introduction

As an important medium, movies can convey a large amount of information in just 90 minutes. By expressing and narrating the image of China through images, it can be understood that China's national culture and the spirit of the times. In the new era, movies that promote mainstream values and praise human life are particularly important. Melody movies are not only an important component of the national cultural power strategy, but also play an important role in shaping the ideological concepts, guiding values, and educating social morality of the general public, especially young people. Film, as an artistic medium,

To fulfill the responsibility of promoting and interpreting the Chinese Dream in the new era, we must not only inherit culture but also develop industries; We need to maintain integrity in innovation; Efforts should be made to achieve the moral education effect of artistic works' turning spring breeze into rain and moistening things silently 'through creative transformation and innovative development.

In "Film Aesthetics and Psychology," Mitri mentioned that asking whether film is an art, just like people asking whether words are an art, whether colors are an art, and whether notes are an art? So what are the several symbolic objects, words, music and images in the art of melodramatic cinema? First of all, it is a means of expression, and then it is an art^[1]. The movie symbols use visual means to express many potential connotations and display them on the big screen. Through these visualizations, we can understand and feel the inner meaning of things is the magic of film semiotics.

2. Eight major paragraphs

"Film: Language System or Language "and" Imaginary Signage "respectively marked the emergence of first semiotics and second semiotics.

The eight major combination paragraphs list the formal atmosphere between the lens and the lens, as well as between paragraphs or paragraphs. Although this theory has been proven to be flawed and simply analogizing by language is a dead end, it provides a preliminary theoretical basis^[2]. The

following are the specific meanings of the eight major paragraphs:

(1) Autonomous shot (single shot with independence) combination segment non temporal combination segment; (2) Parallel combination segment (where two or more themes alternate); (3) Insert a combination segment (connected through lighting, camera shaking, and other means) in a sequential combination segment; (4) Narrative combination segment (a series of shots depicting synchronic facts); (5) Alternating narrative combination section linear narrative combination section; (6) Scene paragraph; (7) Insert paragraph; (8) Normal paragraph.

When portraying this power in the main theme movie "Wolf Warrior 2", he skillfully employs both positive and negative narrative techniques. The first is to repeatedly portray the strength of the motherland in a positive way^[3]. The second contrast highlights the strength of China nowadays.

3. From the small to the big

Semiotic art criticism focuses on how the meaning of a text is generated. Taking movies as an example, symbol styles such as images, text, music, actions, scenes, and props are all objects that semiotics can criticize, interpret, and decipher.

Since the 1960s, exploring semiotic research in movies has become an important discipline. Chinese scholar Zhang Xinzan believes that the book "Le Cinema: Language ou Langage" published by French scholar Christian Metz in 1964 marked the birth of film semiotics.

Afterwards, the combination of film semiotics with other disciplines, including psychoanalysis and ideological theory, grew and flourished increasingly.

Famous film semiotics scholars such as Saussure and Jakobson proposed structuralist linguistics, believing that there are language and speech, signifier and signified, combination and clustering, connotation and signified, extension and connotation in film art. On this basis, the semiotics of the Chinese melodrama film "Wolf Warrior 2" is analyzed.

Speech "refers to the expression of language, an individual's speech. In the movie "Wolf of War 2", the domineering oath "Those who violate China will be punished even if they are far away!" "The border line in the eyes of soldiers: this is the most beautiful place, because it is the border line of the People's Republic of China, and we must defend it with our lives and blood to the death!" Through these two slogans, the audience feels confident and confident. Furthermore, it reflects the national confidence passed down from generation to generation by the Chinese people, which is also the cultural confidence brought to us by the 5000 year history of China^[4]. The phrase 'language' is used to express the confidence of our country through the shouting of soldiers in the movie.

The "signifier" and "signified" refer to the represent and represented components of a symbol. Taking Hollywood genre films as an example (the connotation refers to a certain style, symbol, and poetic meaning, and the connotation signifier is the overall extension symbol), taking the dock scene as an example:

Shooting alleys with dim lighting - the extended signifier; The Desolate Pier Captured - Externally Indicating.

The two constitute the signifier of connotation, and this lens gives people a sense of anxiety, anxiety, and tension, which is the signifier of connotation.

In the movie "Wolf Warrior 2", at the beginning of the ending, Leng Feng holds high the Chinese five-star national flag, Chinese police uniform, and a symbolic Chinese passport. They correspond to the big powers behind them^[5]. Only a strong country can people not fear danger.

Music and sound are also important parts that affect the rhythm and emotions of a film. In "Wolf Warrior 2", Wu Jing played the movie "The Wind Rises and the Clouds Will Not" while in a cave. The first step is to enhance the expression of the character's emotional world through music. Film music can convey the emotions of the movie through melodies, lyrics, and other forms of expression, creating a strong resonance between the audience and the characters, and generating a profound understanding and reflection on the movie plot^[6]. At the same time, music can also

convey the inner changes and emotional world of characters through emotional expression and character shaping. At the same time, it can enable the audience to have a deeper understanding of the character's emotional world and strengthen the expression of the character's emotional world. Secondly, it enhances the atmosphere of the times.

The narrative symbols in movies also play a crucial role. By adopting a multilinear narrative technique, movies connect multiple stories together, allowing the audience to see their own shadows in the story. The use of this narrative symbol allows the audience to participate more deeply in the plot of the movie, thereby generating resonance^[7]. In the movie 'Me and My Motherland', there are seven different stories that connect China's great journey from the founding of the country to the present. In these 7 stories, there is connectivity. Through the interweaving and splicing of each story, the film successfully captures the micro emotions and individual experiences of each era under the grand theme. From a semiotic perspective, this film constructs deep social resonance through the use of various symbols, including characters, scenes, music, clothing, etc. In terms of the entire story structure, all seven stories point to one theme, which is the increasingly powerful New China, which is in line with the standards of the main theme movie.

Film music can be based on the historical background of the film, selecting music or songs unique to that era as the theme music of the film. At the same time, this kind of music can also be used to create a background atmosphere for the film, in order to enhance the atmosphere of the film era^[8]. When the music rings, the horn of counterattack also rings, indicating that victory is about to come. The audience were given a hint. In **Catherine Kalinak's** "Film Music", it is mentioned that film music not only creates atmosphere, sets the background, highlights the plot, but also creates emotions that are difficult to convey in the image itself.

In terms of the use of lighting, the artist in the lighting department of "Wandering Earth" needs to analyze the lighting layout issues based on the concept map. The main lighting is outdoor natural lighting, strong light generated by engine jet plasma beams, as well as lighting on some artificial facilities inside and outside the car shed and passing through vehicles, and then discuss the production direction with the production personnel.

The final effect presented is the distinctive lighting. Through this kind of lighting effect, it can present very good sensory effects. This is the blessing effect that lighting brings to the entire film. So film and television lighting engineers are also an important part of the film industry's production.

So, is a movie actually a language? Mitri said: 'Film is a language without a language structure (there is no difference between the signifier and the signified, and there is no fixed language system).' Metz's early views were still a continuation of Bazan's view that film is a representation of reality, and did not break free from the phenomenological orientation and the problem of realism in film. In "Movies: Language or Speech," Metz asserts that movies are not a language, but at the end of the article, he points out that semiotics in movies can begin^[9]. Finally, he concludes that movies are not language in the sense of language. And Metz suggests that when movies become a medium for storytelling, they become a language closely related to the story being told and the way it is told.

In his second book, "The Language of Movies," Metz stated that in order for a film to be understood, the audience must be aware of the category of symbols used, which is a special set of movie symbols, known as the "Metz Code Set. In order to determine these symbols, Metz distinguished them from the hypermovie symbols.

The categories related to film, such as framing, angle selection, and the relationship between shots, are also general symbols of film. However, facing the difficult to define signifiers, he proposed the concept of secondary symbols, such as author, history, and film genre. It is precisely with secondary symbols that film rhetoric has a specific meaning.

The fixed meaning of symbols cannot be determined in the overall film, but depends on the specific context and its specific application. So, what is his special movie symbol in the main theme movie? Let's take a look at 'Wandering Earth'.

Wandering Earth "is a science fiction disaster themed film. The movie tells the story of the crisis

where the Earth is about to be engulfed by solar expansion. Humans have launched an unprecedented gravitational propulsion plan, attempting to move the Earth to another planetary system in search of a new home^[10]. They must face various disasters and obstacles to complete this magnificent journey of salvation.

This movie combines a large number of science fiction elements and the latest visual effects, making it a milestone in Chinese science fiction movies. In terms of genre, it also belongs to the broad sense of the main theme movie. In the movie, the protagonist's attempt to save the Earth can also demonstrate a strong sense of heroism. This is in line with our country's values. This belongs to the sub symbol code to form semiotics. The production quality of movies is excellent, from visual effects to sound design. The special effects scene is realistic and captivating, and the sound design can enhance the tense atmosphere of the movie. At the same time, the music of the movie is also excellent, which can enhance the emotional resonance of the audience. This is also the sound effect I mentioned above, and it is an important part of film semiotics.

4. Conclusion

The semiotics of movies express the connotation of movies, while in the main theme movies, more small objects, images, music, etc. are used to reflect the powerful image of a great country behind it. It can help the audience better understand the national spirit of China, and in this process, the image of China as a major country is presented in various semiotics. Unlike the New Wave movement in France, film semiotics is more like a methodology that applies to various films. In the process of watching and analyzing movies, movie symbols can help us deconstruct important information in the movie. Over the years, mainstream films have sprung up like mushrooms after rain. More and more good stories are being remade, and more and more heroic deeds are being seen and understood by everyone. Representing our increasingly powerful China through various audiovisual languages. I believe that with the promotion of more priority creators in the future, there will be more and more priority themed films in the film market. The image, spirit, and charm of people, the country, and workers will be well presented through the medium of movies. We also need to achieve the positive export promotion of Chinese culture and mainstream values.

References

- [1] Tang Dynasty, Yang Wenjin. *The "New Variations" of the Theme Film - Narrative Analysis of "Me and My Hometown"* [J]. *Grand Stage*, 2023 (05): 97-101
- [2] Zhang Yuzhe. *Artistic Writing of the People's Character in the New Era Theme Film* [J]. *Popular Literature and Art*, 2023 (18): 56-58
- [3] Cai Heming. *Integration and New Changes: An Analysis of the Co production Mode of Current Military Theme Movies* [J]. *Journal of Zunyi Normal University*, 2023, 25 (04): 167-170
- [4] Chen Na, Su Zhengyuan. *Promotion Strategies for Theme Movies Based on Fan Behavior* [J]. *News Sentinel*, 2023 (16): 42-44
- [5] Wang Jing. *How to Enhance the Attraction of Theme Movies* [N]. *China Film Daily*, 2023-08-09 (011)
- [6] Liu Xiaofei. *Analysis of the Evolution and Development of Song Styles in Chinese Main Melody Films* [J]. *Contemporary Film*, 2023 (08): 162-167
- [7] Si Rongjing. *Analyzing the Development Strategy of Main Theme Films in the New Era*[J]. *Western Radio and Television*, 2023, 44(15):159-161.
- [8] Meng Fanping, Zhao Jiabin. *Journey Home: The Aesthetic Evolution and Breakthrough of the Theme Film* [J]. *Film Review*, 2023 (14): 55-59
- [9] Mai Xiaoen. *Research on the Artistic Characteristics of the Film "The End of the Sea is the Grassland"* [J]. *Drama House*, 2023 (20): 159-161
- [10] Qi Wenjun. *Measures for Strengthening Ideological and Political Education of Theme Movies in University Libraries* [J]. *Appreciation of Masterpieces*, 2023 (20): 36-38