

# An Analysis of the Audio-Visual Language of “Chinese Entertainment” in the Movie “the Boys from Fengkuei”

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**Abstract:** The Boys from Fengkuei, directed by Hou Hsiao-hsien, is a Chinese film that creates a unique aesthetic style and has influenced several generations of Chinese filmmakers. “Playing Mahjong” is a small passage in the middle of the story development of “The Boys from Fengkuei” and is a classic presentation of audio-visual language of “Chinese Entertainment”. This clip tells the scene that Ah Rong came to the city to find his sister and met his brother-in-law and several women playing mahjong. It shows the scene of a simple rural teenager entering the city for the first time and colliding with his heart. The artistic features of the audio-visual language in this segment are distinctive, and it focuses on Hou xiaoxian's audio-visual rules and methods. In particular, the different characters and psychology of the characters are well interpreted through the combination of various symbols such as mid-range composition, fixed position, long-range language, life-like performance, dialect sound design, etc. This paper, from the perspective of the split mirror language, scene scheduling and logical structure, briefly analyzes and discusses the creation style and methods of film audio-visual language, in order to study and refine the law of film audio-visual language, and provide reference value for the development and study of film.

## 1. Introduction

In the “Play Mahjong” and “Chinese Entertainment” clips, the director creates a real and natural viewing atmosphere for the audience in terms of lens combination. The whole section is 2.45 minutes long. The long-shot group is connected to pay attention to emotional and human expression. In the aspect of scene scheduling, the reasonable use of actors and cameras enables the audience to observe freely in time and space, and the visual and auditory languages show diversity, thus creating expressive audio-visual images and lasting audio-visual effects. In terms of logical structure, linear narration is used, and the two clues develop in parallel, which profoundly and clearly expresses the author's personal intention and style. This article will analyze from three aspects: mirror language, scene language and logic language.

## 2. Spectroscopic Language

Lens language is the structural foundation of a movie. Hou Hsiao-hsien is good at documentary style sub-lens design and makes good use of long lenses to reduce the artificial traces caused by editing, make the works close to life and highlight the aesthetic features of documentary. The lens design always focuses on the little people and marginal people in the society. Using mid-range lens and fixed camera position shooting mode to show, head up, or looking down, the onlooker maintained an objective and calm attitude. “play mahjongg Fragment” is composed with diagonal lines and full width and deep focus. The whole section consists of 8 sub-lenses according to the clockwise time clue, which are connected through association, repetition and voiceover combination. The design concept of the lens is elaborated through the following five parts.

### (1) Situation beginning

The director used a long lens and a fixed position to shoot. The picture takes the middle scene and begins to be reflected in the first shot, showing the play mahjongg situation of greasy men and three women in the narrow room of the city. The plane is back-to-back, side-to-side, covered with pictures and looking down slightly. The three boys pushed the door and entered the picture from the

outside opposite the plane. The picture was staggered in height, the line of sight of sitting and standing met, the dynamic and static behaviors were compared, and strange dialogue scenes constituted the psychological differences of the characters. In front of them, play mahjong's foul language and smoke fills the air and explains the flashy and flagging environment of the city. The latter three boys are immature, uneasy and confused, eager to enter a strange environment to seek a safe and stable state.

#### (2) Story development

The development of the story is reflected in the second, third and fourth shots. Through simple and direct dialogue, Ah Qing asked, "who is he?" Ah Rong "Who are you?" To promote the development of the story, to further understand the relationship and identity of the characters, the camera takes the mid-range picture as the head-up lens. The three boys leaned against the window, showing uncomfortable depression and uneasy psychological contradiction to the unfamiliar environment. Voiceover strengthens the connection with the scene environment. Third, the four cameras used fixed positions to switch back and forth between the play mahjong scene and the three boys by the window. The slick brother-in-law slowly introduced his identity and their relatives while playing mahjong. Opposite Ah Rong is honest and honest but disconsolate. In this mid-scene picture, the brother-in-law who experienced the accident in the city is in contrast to the honest and honest rural youth.

#### (3) Characters in play

The key character sister appeared in the fifth scene. The director used the long shot scene to record the picture again. The picture was cut to the front door of the cabin facing the plane, and the front and back pictures were connected. Sister pushed the door and came in. The camera moved to the right to follow the characters into the play mahjong scene. Sister sat down to watch her brother-in-law play cards. The two men flirted with each other in body language. This lens shows that after entering the city to make a living, her sister has been polished and catalyzed by the city, and her appearance is bright and beautiful. She is very good at mixing with the Jianghu and has distanced herself from the teenagers. Being with a greasy brother-in-law reminds people of the compromise and exchange of interests behind love, the reality and helplessness of life.

#### (4) Outside processing

In the sixth scene, three boys watched play mahjong by the window. The plane was filmed on the front, with the middle view, and the audience was speechless. The whole scene is full of play mahjong dialogue voice over. It's the director's wonderful handwriting to make good use of the voice over to increase the acting.

#### (5) Paragraph climax

Paragraph conflict escalated in the seventh shot, fixed position. Long shot close shot. While play mahjong, the crowd gossiped and the atmosphere was lively. The brother-in-law looked out of the picture to chat and talk. The couple were fighting and the brother-in-law playfully uncovered his sister's skirt. This lens is a brilliant paragraph of this segment. The director intentionally exaggerated and stressed that the dirty act of the less serious brother-in-law in full view of the public just proves the dark side of the materialistic in the prosperous city and the contrast with the stiff and wooden of the simple wind cabinet. In addition, the sound design adds the mahjong sound with Chinese characteristics, Hakka, Minnan, etc.

#### (6) End of clip

The ending of the clip is to wait for the result and return of my sister. The eighth lens is fixed, mid-range. Sister turned around and gave Ah Rong a thousand yuan of pocket money. The beautiful and capable sister and Ah Rong's dialogue, Ah Qing bowed his head and said nothing because of the lack of affection. There is a contrast between family love and helplessness. The delicacy of the line of sight changes shows the director's artistic attainments, depicting two kinds of moods: one is inside the city, the other is outside the city, one is mediocre, one is uncertain about the future, one is very stable and complacent, one is confused and uneasy.

### 3. Scene Language

Hou Hsiao-hsien's films often create an oriental poetic natural life and sense of reality. It presents the audience with a unique local flavor in close proximity. In the play “play mahjongg segment”, the usual scheduling method is used, i.e. fixed position shooting and moving the camera to follow. The actor's movements fluctuate less, and the lens switches between dialogue and monologue, which is simple and natural. Actors should try their best to live in different roles, such as walking, lateral and positive positions, so as to enhance the sense of reality. The natural transformation of the lens in time and space has realized the communication between the audience and the movie scenes, making the scene scheduling highly coordinated and unified between actors and cameras.

#### (1) Actor scheduling

The actor's schedule in the “clip” is mainly focused on shooting in the middle view space. At the beginning of the movie, four people turned their backs to the fixed lens play mahjongg, and three youths pushed the door and came in from the front of the lens, using lateral, back and front movements. The elder sister pushed the door and came in to the left to walk to the mahjong table, which should be arranged horizontally. The elder sister sat down to watch her brother-in-law play cards and used the downward dispatch. The elder sister turned back to the camera and gave Ah Rong pocket money using the characters' horizontal and back movements. Actor scheduling is characterized by dynamic and static rhythm control. play mahjongg's performance sitting around the table and the performance of three young people standing by the window objectively and truly represent the living space of small people in the city through lens switching and long lens recording. Echo, interaction and laughing of main characters and accompanying characters of mahjong table. The contrast between the line of sight of the actors standing and sitting effectively expands the dimension of time and space, and more aptly shapes different characters' personalities, positions and psychological implications.

#### (2) Camera scheduling

The main movement forms of “clip” camera scheduling include fixed position shooting and following, moving, raising and lowering, etc. Camera scheduling uses a large number of forms of forward, reverse and side shooting. The same shooting form is used among multiple groups of lenses, which brings the audience a smooth feeling. One of the long lenses, the elder sister pushed the door and walked in to the left to sit next to her brother-in-law to watch the card. The camera was fixed first, then moved to the left to lower the lens and then fixed the lens. A series of follow-up techniques show the documentary characteristics of the long shot, and account for the character's sister identity and open and lively character.

#### (3) Dispatching methods

When dealing with the scene scheduling of the movie dialogue, three scheduling methods, fixed, repeated and compared, are flexibly applied to meet the needs of the plot. By using the combination of various motion forms of scene scheduling, the actor moves or the lens position moves to shoot. The same or similar scenes of dialogue between brother-in-law and Ah Rong were repeatedly scheduled. By using repeated scheduling, the audience's sense of identity is stimulated. The comparison and scheduling can be seen in the entrance of play mahjongg and three young people, which is reflected in the horizontal and vertical comparison of the composition. The most distinctive feature of the scheduling is the use of voice-over. The front of the camera is used to photograph Ah Rong and his three people. The voice comes from outside the picture. This special processing method effectively connects time and space.

#### (4) Scheduling style

The realistic dispatch style of the “fragment” open form was displayed. As a narrow and closed space that pays attention to performance and the creation of a sense of form, all kinds of elements in the film are close to life. Mahjongg sound, smoking women and the relationship between people and things are like a complete small world in the mirror. Scene scheduling reasonably reflects that the behaviors of the elder sister, brother-in-law and other characters obey the development of life logic.

Brother-in-law's slickness and tact, his attitude towards the three young people and his sister's close relationship are built into full play in actor's movement and camera scheduling.

#### 4. Logical Language

Excellent movies win audiences with clever layout structure and rigorous clue logic. The logical structure of “play mahjongg Fragment” is explained in the following five aspects: story logic, spatial logic, character relationship, plot structure and sound structure.

##### (1) Story language

The story of “fragment” is based on the clue of Ah Rong's sister's return. A linear narrative. During the dialogue with brother-in-law, the role identity was clear. This change of time clues will affect the presentation effect of the whole movie. Another clue is that my sister came back to watch her brother-in-law play cards and have fun. The end of the story is that Ah Rong received pocket money and her sister had less temporary trouble. It is not difficult to find its rich connotation and profound meaning after careful experience: the change of elder sister is compared with the formality and simplicity of several young people. The causal connection of the incident shows that the values of the city are to use money as a bond to maintain family ties and feelings. At one time, the film was structured by the intersection and mutual promotion of two narrative clues. The relationship between viewpoint and narrative triangle composition forms a rich and colorful narrative way of plot.

##### (2) Space language

Spatial structure is an important part of “fragment” logic. In a narrow and cramped closed room, cigarettes, noise and street people are associated with visiting relatives. Outsiders and locals crisscross time and space, sitting around tables and standing by the window create two scenes, one high and one low, one falling. The repetition, emphasis, correlation and contrast of the lens communicate the interaction between the two scenes. The special treatment of voiceover has effectively expanded time and space, intentionally giving it some abstract meaning. Young people can see the sky through the window and communicate with the outside world. play mahjongg's dreary space implies that one cannot escape from the fate of gambling.

##### (3) Character language

The character relationship is one of the highlights of the “fragment”. The character relationship in the “fragment” is constructed from two groups, one group is mainly urban mahjong players with brother-in-law. The other group is mainly young people in the wind cabinet with Ah Rong. The appearance of the elder sister has reconciled the deadlock in the relationship between the two groups. Sister, Ah Rong and brother-in-law form the triangular relationship of story performance. The character nature is binary opposition in the “fragment”, city and country, slickness and simplicity, ease and uneasiness. As half a city dweller, my sister wanders back and forth between the mahjong table and the young people, and other roles exist as partners to set off the atmosphere. The above constructs the basic relationship between the characters.

##### (4) Plot language

The plot structure in the “fragment” retains the basic narration to attract the audience. At the same time, it also designed some exaggerated points to create climax. Hou Hsiao-hsien plays his brother-in-law lazily playing cards and greeting, while play mahjongg is fooling around with his sister to uncover her skirt. When Ah Qing saw Ah Rong's sister giving him pocket money, he bowed his head and felt hurt. These plots extend the expressive force, tension and extended meaning of the movie beyond the lens and the picture, enabling the audience to further understand the inner meaning and metaphorical meaning of the picture image. In the application of light, natural light is mainly used, and weak light is also attached great importance. Make the whole picture present a documentary image.

##### (5) Voice language

Sound plays an important role in the “fragment” structure. In the “fragment”, the mandarin dialogue between Ah Rong and his brother-in-law and the elder sister's characters is short and simple. The dialogue and monologues of the characters are in Taiwanese Hakka, Fujian and

southern Fujian languages. It comes down in one continuous line with the movie style. Mahjong impact sound effect plays an important role in setting off the environment. The extensive use of dialects is a major feature of “fragment” narration. The rendering of local flavor increases the artistic flavor and better expresses the true simplicity and original taste of life.

## 5. Conclusion

The boys from Fengkuei focuses on the presentation and reflection of Taiwan's history, and emphasizes humanistic care. “Play mahjong” is just one of the many wonderful parts of the movie. But in the aspect of audio-visual language, it shows profound film thinking and unique creative techniques. The unique narrative style and documentary style highlight the diversity of audio-visual language features. In terms of split-lens language, scene scheduling and logical structure, especially the film's long-lens language, medium-lens structure, fixed position and realistic local feature creation, it breaks the traditional film's inherent mode and forms a personal distinctive creation style, which has become a valuable data basis for enlightening the development of Chinese films. It still has positive reference value and enlightenment significance in the current development trend of domestic films.

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