

“Home Coming”: Innovative Expression of Film Industry Aesthetics

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Abstract: "Home coming" is the first film in China with the perspective of diplomats' evacuation of overseas Chinese. The film is adapted from real diplomatic events and tells the story of Chinese diplomats' calm mediation and leading Chinese compatriots to withdraw from war-torn countries. The diplomatic narrative in the film arouses the collective memory of the Chinese people, and endows the narrative with more possibilities through the group narrative and the shaping of the protagonist. At the same time, through the metaphor of details to emotions, the national image style is constructed with the poetic core, and the film industry aesthetics with unique 'Chinese taste' is created, so that the national regional characteristics can be highlighted and the localization of the film brand can be promoted.

Keywords: Home Coming; Film Industry Aesthetics; Narration

Introduction

At an important juncture of the development of the new era of Chinese film, the film quality is in urgent need of improvement and the industry is facing upgrading. In December 2016, Peking University Humanities Forum was held in Beijing, at which the strategic layout of the Chinese film industry system was proposed and the construction of the film industry aesthetic theory was laid. ^[1] The evacuation-themed film "Home Coming", created by Rao Xiaozhi, was released in the Chinese mainland during the National Day Holiday in 2022, and caused a second round of popularity after it was posted on video sites. Different from previous new mainstream films, the film shows the wisdom of civil officials in evacuating overseas Chinese from the perspective of specific characters.

1. The narration of the Home Coming is presented

1.1 Diplomatic narratives evoke collective memory

"Home Coming" tells the story of Chinese compatriots trapped overseas and evacuated to return to China. The core embodied in such stories is the unity spirit of Chinese, the collective memory and national identity of the Chinese nation. The film starts from the historical facts of diplomacy, through the aesthetic value and cultural value embedded in the memory space, arouses the historical collective memory of the nation and precipitates the consciousness of the Chinese nation community. Harmony, moderation and balance are not only the way of life of the Chinese nation, but also the narrative way of China's diplomacy. ^[3] From the Angle of diplomatic narrative, the film carries forward the principle of diplomacy of great powers and China's bearing. When the rebel leader threatens Zong Dawei with a gun and asks him to support them with a video recording as a Chinese with his passport, he resolutely refuses, which reflects China's diplomatic principle of "never interfering in the internal affairs of other countries."

The core of the film story is adapted from news events, and the real life story is transferred to the big screen, highlighting the distinct documentary style. The real story comes from the evacuation of Libyan overseas Chinese in 2011, which completed the feat of evacuating 30,000 people in 275 hours. The persistence of transnational negotiations between domestic and foreign departments, the immediate launch of national rescue, the evacuation of Chinese people from danger at all costs, the navy, air force, civil aviation rushed to Libya, to save the Chinese compatriots thousands of miles away. In the movie, there is no doubt about the speed of China's evacuation of overseas Chinese. Behind the seemingly simple transnational rescue, there are countless multinational consultations and plan formulations, showing the international influence of major countries.

The situation facing our compatriots is very tense and danger can arise at any time, so when China's land, sea and air are preparing for the rescue, the civilian evacuation of overseas Chinese at this time shows a key role. The simple procedures after

diplomatic representations, a simple passport with only a piece of paper and a photo, and the singing of the Chinese national anthem to prove identity in an emergency, are all remedies that reflect the unity of our countrymen. Chinese people have no right to be armed on other countries' land, but diplomats have successfully evacuated overseas Chinese with their own wisdom and calm communication.

1.2 A small view of the mass narrative

What is created in the film is not empty, stylized group images, not cold figures, but figurative characters, each of whom is vivid, with distinct characters. It is reported that this is the actors' self-expression of the role and the real expression into the situation, they are rational and emotional individuals, showing the awakening of individual self-consciousness.

In the video narrative, the vivid construction of small characters in the film allows the audience to feel the realistic atmosphere of the face, which is closer to social life and closer to human nature. Sometimes, there is something hateful about the character's personality, but it is also a true manifestation of human nature. All the conflicts show distinct dramatic tension, which attracts the audience's attention and also arouses resonance. The public is more likely to be brought into the realistic world view when watching the movie. When the team withdrew, Liu Minghui, played by Wang Xun, secretly took several people out of the team, and he added trouble to the team. Because he is afraid of a fruitless advance. The leader of the rebels forced him to eat curry, and he forbore to compromise for his wife. The struggle psychology in it is well interpreted by him, showing the complex character of the nobody in the city.

In the long walk to Derat, the troops are short of water and food, and they are moving in the direction of not knowing whether there is any rescue. The ruins of the desolate and small characters in the picture make the audience can not help but worry about their situation at the moment. The performance of the people in the process makes this part of the plot full of memory points, the documentary atmosphere is not monotonous, but layer progressive, mobilize the audience's emotions. The fat uncle keeps recording his own steps. His journey is difficult but optimistic and hopeful. When they finally meet the rescue team, he is very tired, but the sentence "326,713 steps" that he says with a smile makes the audience cry with laughter and feel relieved for them at the same time. Wadir's fearless sacrifice and the human touch of border officer Hassan also moved the audience. The 125 people rescued are vivid images, not cold figures. Each character in the film is endowed with a unique memory point, which implies the director's reflection and examination of the society.

1.3 The protagonist gives the narrative more possibilities

The film abandons the heroic model image of high, big and complete, and presents emotions in a more three-dimensional way. Imperfection is the norm. It grasps the truth in details. Zong Dawei's many struggles and turns back show the cowardice of human nature, but after the inner struggle, he still chooses to take responsibility and bear. At the beginning of the film, Zong is pessimistic and helpless. In the last 100 kilometers of evacuation, he had fear when facing the difficulties and gunpoint of Mufta, but he still chose to stick to it. Even though he was afraid to retching, he still did not retreat and resolutely protected his compatriots behind him. And Cheng Lang quarrel, still struggling to pull him to avoid bullets. In no rescue when the use of experience to choose Dilat, burning firewood to inform the location of the satellite, this is his professional habits of calm judgment, responsibility, courage and blood. This is the gentleness and tenacity in Chinese bones.

In the main narrative line of the film, Zong Dawei gave up the idea of returning to China four times. The first time is for the friendship of compatriots. When he could have boarded a plane to return to China, he gives up his position to his compatriots. The second time for the sake of responsibility, when Cheng Lang chose to go to Numia, Zong Dawei gave up the opportunity to return to China by boat. His heart is full of worries for his young descendants. Zhang Cheng's unfortunate sacrifice became a turning point in his change of mind. He decided to take responsibility and go to the war zone to rescue his stranded compatriots. The third time, for the sake of friendship, he lost contact when he learned that there was still a group of trapped compatriots at the evacuation point. In a hurry, he gave up the opportunity to go home again and entered the war zone retrograde. This time, Zong Dawei seemed to let go of all hesitancy and worry and kindled his blood. The fourth time for the homeland. On the way to Dilat, Liu Minghui led people to slip away in search of other rescues. Zong Dawei chose to go back to them at this time, not giving up any of his compatriots.

The difficult choice was vividly expressed in Zong Dawei, and the opportunity to leave four times was presented to him, and he finally chose the people, the responsibility and mission on his shoulders. Every time he went retrograde, he was in danger, and he

faced the gunfire, and the new faith in his heart became stronger. The film creates an image of a diplomat who takes on a mission and chooses courage and determination, and the vivid character portraits make people look at themselves.

2. The prominence of ethnic regional characteristics, the realization of brand localization promotion

Rao Xiaozhi's generation is known as the "new force" directors. In the production practice of films, they have formed the "Film Industry Aesthetics" with Chinese creative thinking. While following the requirements of the system, they also show the characteristics of Chinese art. The film shows the detailed metaphors in "Home coming" through realistic symbols and symbolic symbols, constructs a national image style with a poetic core, and shows the "Film Industry Aesthetics" with a unique Chinese taste.

2.1 The metaphor of detail to emotion

Emotion is a unique inner experience of human beings. The film's expression in the details of the story involves emotion and systematically expresses it through metaphor, which is a very important means in the cognitive process of human beings. It materializes and conceptualizes abstract emotion and concretely presents the social and cultural context of China. The details in the film deeply show the warmth and delicacy of the Chinese people. When Zong Dawei is drinking water, a drop of water falls from his mouth and he quickly puts it into his mouth. Because the journey back to China is long and water is scarce, every drop of water is very precious at this time. When Bai Shu sat on the plane home, she looked calm and composed. When the plane broadcast into China's airspace, Bai Painting quietly shed tears, which is the responsibility and calm of being a mother, the strength in front of the child and the excitement of returning to the motherland, which shows the feminine feelings and different female power.

When they cannot contact the local diplomatic embassy in the desert, they use the shape of the letter D made by fire to echo the satellite, and use remote sensing satellite imaging to transmit information, D stands for the place they are going to Durat, which is the tacit recognition and test between the diplomatic personnel. Zhong's belief that his comrades could see and could be sent to the rescue. It was a sign of absolute trust in his country and its diplomats.

2.2 Construct national image character with poetic core

The film contains the unique cultural connotation of the Chinese nation in its spiritual core. Throughout the film is the national character of the Chinese nation, which is striving forward and never giving up. It builds the image of a big country with people as the center, taking responsibility for peace, and shows the solidarity and loyalty of the Chinese people.

The small red flags raised by the Chinese people in the hands of other countries' airports, the Chinese passports stretched out from the car when the government forces blocked the road, and the "Star Lighting the Lamp" sounded when the three diplomats chose to go backward into the war zone for rescue, accompanied by smiling faces and pictures, all illuminate the "Home coming" and illuminate the road back home. The film meets the public precipitation in the national psychological level of the requirements and expectations, a piece of the national flag of "China red", is the pride of the Chinese people. This is a metaphor for the feelings of the Chinese nation and the deep trust and faith of Chinese compatriots in the motherland. In the face of disaster, the motherland will not abandon any of its compatriots, free from displacement, and free from having no branch to rely on.

When the diplomat held high the Chinese passport and national flag and brought the Chinese compatriots home, the national pride arose spontaneously and the national spirit was continued. The Chinese people have been an example of unity and loyalty since ancient times, and Zong's decision to take responsibility after Zhang Ning's death shows the brotherly feeling in Chinese bones. ^[5] It was a shining example of great power foreign policy. Even in a foreign country, the affection of the Chinese people will not fade away. The loving care and solidarity of our foreign compatriots, who made the "thousands of miles" Home Coming in the midst of war, are the solid backing and strong confidence of our motherland. But what the Chinese people are thinking of more deeply, what is engraved in our genes, is going home, also is "the way home".

2.3 Unique "Chinese flavor" of Film Industry Aesthetics

In the current era of globalization, we should cherish the "beauty" with the unique style of the Chinese nation, because this "beauty" is stored in our memory in the form of a prototype cultural code. It is the national beauty with Chinese flavor, and it is also a part of the Film Industry Aesthetics. ^[4] The net-born directors who grew up in the Internet era embody the unique creative thinking

mode and show the fit for the new aesthetics and new culture. The visual expression of the film is unique in its technical beauty and industrial aesthetic style. In order to create a real war scene in the tense Nubia region, the crew spent more than four months to restore an African city one by one, high quality spectacle scene, which caused the audience's amazement and created a visual spectacle of Chinese aesthetic style.

A series of scenes at the beginning of the film, the fire of the war and the music when returning from the airport all show the tense atmosphere of the situation under the war. The desolate desert along the way, the cold color of the scene and the bleak environment of the airport when Cheng Lang and Zong Dawei stay in Nubia due to the full number of people on the return plane have quite a sense of loneliness of "Big Desert Lonely Smoke Straight, Long River Setting Sun Round.". Although the scenes of desolation and war in the film are not direct impact, they are shocking. Refugees hauling luggage and picking up garbage with their families by the side of the road show the cold, desolate and grim situation of Nubia at this time, paving the way for the outbreak of war in the later part. The color aesthetics of the film create the visual impact of the screen, giving the audience a fresh sense of being in the scene.

3. Conclusion

In the practice level of Film Industry Aesthetics, Chinese film creation also needs to continue to change, combine technology and industry, deeply carry forward the excellent traditional Chinese culture, the director will balance the "genre" and "authorship", give Chinese film national characteristics and national image display, make China's film production standardized, standardized and systematic. To construct a unique Chinese Film Industry Aesthetics.

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