

Comparison of Image Creation and Mirror Image Reconstruction of Contemporary Chinese and American War Theme Movies--Taking "Billy Lynn's Long Halftime Walk" and "Operation Red Sea " as an example

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ABSTRACT. *The war theme film shapes the hero, and the hero images hold the war theme film. Due to the development of technology, contemporary war theme films have more skills and paths in the shaping of hero images. With the further blending of Eastern and Western cultures, the way in which hero images are shaped has also been used for mutual learning, or to reduce the depiction of individual heroism, or to throw away the rigid and straightforward preaching, so that the hero images are between the individual and others, society, and home country. The relationship gradually re-implemented its own image reconstruction, and also completed the theme of the film.*

Keywords: *war theme; hero image; mirror- image theory; image shaping*

1. Introduction

The war theme film needs a hero image. He (she) promotes the evolution of the

film plot, carrying the homeland feelings and national consciousness of the works. For a long time, we used to use "individual heroism" and "collectivism" as the explicit labels that distinguish the characteristics of Chinese and Western film heroes. However, in the process of contemporary commercial film production in the global context characterized by integration, the hero image is no longer as obvious as the aforementioned paradigm. Regardless of the Chinese and American films, the importance of the relationship between the individual and the collective, and the relationship between the individuals and the countries is an important path to promote the stereoscopic image of the characters. In recent years, the interpretation of hero images in Chinese and American war theme films, individuals often grow up in the process of clarifying their relationship with their countries and collectives. "Heroes" no longer do their best to complete the redemption of their countries, and they are no longer selfless. Their mind is full of preaching. In the visual spectacle of contemporary image technology construction, the heroes completed the reconstruction of self-image and the expression of family feelings.

2.The image expression of the hero image in the image shaping

The changes in urban social life, the transformation of technological means, the rise of popular culture, the pursuit of novelty, and the search for stimulating experiences make the audience in a visual world of image production, circulation, and consumption expansion. Film and television works have become a popular annotation of visual culture in the transformation of light and shadow through the use of visual recording methods and artistic representation. By borrowing video technology, the heroes who rely on the war are also on the screen in the alternation of dreams and reality. Under the visual spectacle, they complete the transformation from illusion to reality, practicing from single to three-dimensional extension.

The war image is undoubtedly a perfect way to shape the hero. The cruel living environment and the crisis at any time bring variability and many possibilities to the characters, but they also gradually push the distance between the audience and the hero. Because of the changing times, the war is far from people's lives. The non-touch and non-perception of war also make the public's perception of heroes fall into illusion. On the one hand, this illusion is caused by the distance between the audience and the war. On the other hand, it is caused by the anamorphose of the

image. Too many crude images have not restored the cruelty of the war, but have caused the audience's cognition of war.

Whether it is the 3D visual effect of "Operation Red Sea" or Li An's innovative 120 frames per second, it is better to say that the film is using a spectacle to restore the reality, rather than constructing a visual spectacle- the film image restores the cruel war scene for mankind. The use of many image languages such as panorama, close-up, subjective perspective, and upgraded lens undoubtedly restores the most realistic battlefield environment for the public. In "Operation Red Sea", the Dragon Special Team members used a large number of subjective shots when they rescued the trapped hostages. The creators tried to give the audience an intuitive feeling while restoring the real battle scene. The application of the upgraded lens continues to create the horror atmosphere of the battlefield bullets, giving the audience a sensory experience of life and death. Needless to say, the appearance of close-up shots such as broken limbs on the battlefield does bring a little discomfort to the movie, but it is a true display of the cruelty of war, and it also allows the audience to fully perceive the dangers of the hero's living environment. The same is true of Billy Lynn's Long Halftime Walk battle. Under a series of shaking and moving shots, in the visual effect created by 120FPS, Lynn's conference site appears to be in front of the audience, and the audience can not only see Lynn's eye bags shaking with tension, I can understand the intuitive attitude of American people to heroes. This undoubtedly narrows the distance between the audience and the hero. In the illusory but also realistic image world created by the movie, the audience is subliminally carrying out the recognition of the hero while completing the perception of the war environment.

This kind of real restoration is also reflected in the authenticity of the characters. Different from the traditional heroes, the saints who are high in the life and death and the individual in the low anti-Japanese teleplay. The real war hero is bloody and fleshy. Ordinary person. In concrete terms, the image expression no longer uses the up-and-shooting lens to show its mighty height, but in the mutual alternation of subjective shots and close-ups, under the moderate selection of the up-shooting lens, they embody their growth between personal emotions and national justice. "Operation Red Sea" is the same for Zhuang Yu's creation: using a subjective lens to show his broken arm and limbs on the battlefield, and then using his close-up to

present his nervous, fearful facial expressions in a static and dynamic combination. As a warrior, Zhuang Yu also showed the fear of war formation. Without this fear, the tragic growth at the time of his sacrifice would be impossible to talk about. In addition, "Billy Lynn's Long Halftime Walk" and "Operation Red Sea" have a close-up perspective, adding invisible colors to heroes while invisibly praising heroes. Before the opening of Billy Lynn's performance, relying on the wall of the stadium alone, the picture was taken with an upright shot. Lynn's back was stretched under the angle of the shot, in stark contrast to the gorgeous fireworks, not only in the messy background. Highlighting Lynn's heroic image, Lynn and the blooming fireworks are separated, showing Lin's incomprehensibility of heroic identity and his loneliness and depression in the contrast between light and dark.

3. The self-reconstruction of the hero image under the mirror-image theory

Jacques Lacan's mirror-image theory holds that people can realize who they are through "others" and establish the opposition between "self" and "others" while establishing the image of others in the middle of the eye. Turn into "self". In this way, people have to be forced to coordinate the relationship between their natural desires and social needs. They have to construct themselves according to their own eyes and have to throw away the truth to gain social recognition. This is the case with Billy Lynn. The same is true in the "PLA Navy Jiao Long Command Unit". Under the struggle of pursuing self-real identity, it is completed the transmigration of the self from the cycle of "normal to hero to ordinary" and "firm to escape to firm".

The shaping of heroes is the result of the multi-party operation of the rights institutions under the social system, and is the embodiment of the specific discourse power. Billy Lynn and the "PLA Navy Jiao Long Command Unit" are fighting heroes and shaped by the mainstream discourse system. Billy Lynn is the representative of the American war against Iraq and the representative of the American dream. The "PLA Navy Jiao Long Command Unit" is the representative of China's dignity and responsibility, and is the spokesperson of the rise of the great powers. However, the attitude of the American people to the heroes of the Iraq war is contradictory, and the overseas Chinese are looking forward to the heroes of the dragons. From the indifference of the staff in the performance to the laughter of the

audience on the football field, we can glimpse the deep disdainful shadow of the American public on the superficial worship of the heroes, but the public cheers for the heroes and the final return of the girlfriends, once again pushing the hero to respect. This is essentially a contradiction between the people and the "American Dream." It is precisely in the heroic push-pull alternation that the American people and the official discourse reach a settlement. From the desperate look of the trapped people in the war to the corpses in the ruins, they can also experience the desire and expectation of overseas Chinese compatriots. But fundamentally speaking, both contradictions and expectations, both put ordinary people on the "throne" of heroes.

Billy Lynn, due to the rescue of the squad leader on the battlefield, was accidentally formed into a hero to return to USA to participate in the performance. Because the overseas compatriots were in deep fire in the artillery, the members of "Jiao Long" were rescued and became heroes because of their responsibilities. In this way, they have to "play" their role as the hope of people, and Lynn uses the painful memories to satisfy the "Glory" that the public gave him. The "Jiao Long" members practiced responsibility for country inside the heroes through the battle of life and death. War trauma, teammates' leaving, the glory and responsibility of reality let them fall into the mirroring experience of imagination and reality, blending in memories and artillery, and the mirroring experience reaches its peak. When Lynn walked down from a group of people, when Li Dong shot and killed the enemy, when Zhuang Yu was dead and pressed the communication equipment, they no longer live in the mirror of others, but find their own identity and complete their affirmation and growing up.

Moreover, the heroic image is the achievement of personal growth and career in the transmigration of self-denial and confirmation. Lynn's participation in the army is firm and courageous. When he enters the war zone, he falls into the contradiction of returning to the battlefield again. But finally letting go of glory and returning to the battlefield is the end transmigration. Through the negation of negation in the spiral of the establishment of personality, Li Dong is firm and courageous when he decides to enter the battlefield. While he is full of tension on the battlefield. And finally when shooting the enemy he is also determined to be bold and courageous. If Billy Lynn's firmness and escape are inseparable from the intervention of the mushroom, then Li's firmness and escape are full of the shadow of Luo Xing and Gu

Shun. In a certain sense, the two are equivalent to Li Dong's mentor. Luo Xing took Li to enter the team and face the battlefield and became the first teacher of Luo Xing. Luo Xing's unfortunate injury also caused him to fall into deep blame and the fear of the battlefield, you can see from the flashback lens. This indirectly led him to the hostility of joining Gu Shun, and the stimulation of Gu Shun and the baptism of the battlefield allowed Li to gradually overcome the tension on the battlefield and complete the self-growth and redemption from three guns to a shot.

Luo Xing and Gu Shun act as the mentor of Li Dong, and the mushroom acts as the father of Lin. There are actually two fathers of Lynn. The first is the biological father who is in a wheelchair, and the other is the spiritual father who opened his new life on the battlefield. The film did not give the image of the biological father on the tall, but he appeared in a weak posture, which not only meant that the biological father did not leave a few colors for Lynn's life, but also paved the way for the enter of the mushroom, the spiritual teacher. The death of the mushroom was the reason why Lynn fled the battlefield, and it was the driving force behind Lynn's determination. In the spiral of "from ordinary to hero to ordinary" and "from firm to fleeing to firm", Billy Lynn and the Jiao Long team completed their identity and completed the reconstruction of themselves in the eyes of others. Although it will eventually return to the ordinary, or disappear like a dust on the battlefield, or return to the lives of ordinary people, glory will always disappear, but everything has quietly become the same.

Conclusion

Whether it is Billy Lynn or the PLA Navy Jiao Long Command Unit, their image is more three-dimensional and richer than the heroes of the past. While taking into account the nation and the country, there is more display and examination of human nature and confirmation of ego. In the interaction between personality and commonality, under the re-construction of the home country and the ego, the heroes have a new color. From the incomparable individual and collective to the ordinary people with vitality, the heroic image in the war film gradually goes down the altar and gets rid of the program in the image shaping and mirror reconstruction. Mr. Fei Xiaotong once said: Every form of beauty has its uniqueness. Precious is to appreciate other forms of beauty with openness. If beauty represents itself with

diversity and integrity, the world will be blessed with harmony and unity. Starting from "War Wolf", the Chinese war movie has increasingly presented the narrative rhythm and image expression with Hollywood characteristics, but without affecting the expression of the main theme, it has opened up a more effective main melody value interpretation path; American hero in Li An the image of the director of the East-West culture, the addition of more rational restraint and subtleness in addition to the sensibility of the blood. The character-making techniques of Chinese and American films show a harmonious relationship in the global cultural context.

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