

## **New Opportunities and New Missions for the Development of China's domestic Films under the Initiative of "One Belt and One Road"**

**Jin Xin**

College of Art and Design, Shaanxi University of Science and Technology, Xian, Shaanxi, 710021, China

email: jinjin198243@163.com

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**Abstract:** The concept of "one belt and one road" is mutually beneficial to the economic development along the border and neighboring countries, and is a good aspiration to pursue the outcome of victory. At the same time, this concept has also reconnected the countries closely related to the development of Chinese cinema in history. Facing new opportunities, Chinese films also said that the common task of "integrating advantages, supporting disadvantages, and building strengths" is that it is necessary to take implementation initiatives to improve the quality of Chinese films through the transformation of national ethics.

### **1. Introduction**

Since the opening of the Western Han Dynasty, it is not only the trade channel of ancient Asia and Europe, but also the channel to promote the friendly exchanges between Asia and Europe and China, and to spread the eastern and Western cultures[1]. Some famous figures in the history books, such as Zhang Qian, who was an ambassador in the western region, threw cars from Liao, banned cars from xizha, and learned from the west, all the stories are related to this road. It is undeniable that the Silk Road in history has deeply established the economic, cultural and political ties between China and developing countries, making this traceable communication process spread from multiple perspectives to the present[2]. The word "belt and road" first appeared in an important speech in September 2013 by President siningping of zaerbayev University in Kazakhstan, and again became a hot topic during the "two conversations" in March 2015. The proposal of "leading the way" is a variety of interpretations of the "Silk Road" in the sense of ancient geology, and a concept and proposal for joint development. It relies on the existing bilateral and multilateral mechanisms of China and relevant countries, as well as the existing effective regional cooperation platform[3]. This is to keep the banner of peaceful development and actively develop and develop the country along the ancient "Silk Road" historical symbols. Economic cooperation is a community of common interests, a community of common destiny and a community of responsibility for political trust, economic solidarity and cultural tolerance. In this beautiful expectation of economic development, in order to obtain mutual benefits and all angles, in order to obtain the result of victory, the construction of "belt and road" as the social foundation is "people's communication", in order to realize the guarantee of this idea. But the original intention of the idea. In March this year, Xinhua news agency released the "economic belt and 21st century Maritime Silk Road in order to build a common development blueprint and action" as the focus of "people's communication" as a specific "cultural exchange", and further accelerated the important methods and purposes of packaging to make a "belt and road"[4]. He said that countries should jointly organize cultural years, art festivals, film festivals, TV weeks and book exhibitions, assist in the production and translation of radio, film and TV plays, seek world cultural heritage and expand world heritage. For protection work, please deepen artist exchange and cooperation between countries along the line. As a result, the film, as a kind of cultural industry, is formally included in the strategic policy of "one road, one road". This will undoubtedly bring unprecedented new opportunities and tasks to China's film industry and film industry.

## 2. "One Belt and One Road" has a Realistic Basis for Boosting Chinese Films

Specifically, since its birth, Chinese films have gone out of a development path very different from western commercial films, while films in other Asian countries have similar experiences with Chinese films to varying degrees[5]. Destiny. It has become one of the main strategies of Asian countries, including China, to pursue the standardized expression of their own countries, guided by local audiences, in response to the trend that western films dominate the development of world films. Over the years, the development of domestic films and the birth of national film masters have won a good reputation for Asian films in the world. India's song and dance films, China's fighting films, Japan's Kurosawa, South Korea's Kim Kidd, etc[6]. However, on the other hand, the traditional national films have created the film industry and film industry in some Asian countries in the context of globalization. For example, it's difficult to coordinate the films reviewed in China with the cultural understanding of foreign countries[7]. The situation is that the unique humor of "comedy against the wind" in China is the same as that of several films, which are the serious boxes of films concerned by Western audiences. The office in China is facing a crisis. Such unique images, such as the era when Hollywood films dominate the world and the world of Chinese (Asian) films, are the top priority for the development of Chinese (Asian) films. At this time, the proposal of "Bert development" is the support of the film industry and industry in the world's high-profile Asian countries. The demand for China is a weak point. It is an important responsibility for the integration of advantages and is actively responsible. There should be no room for doubt. Then, please build the strength together. "Bert ander development" is related to many countries, film festival activities, high-quality film and TV series co production and translation. Along the mentioned countries, it is the cultural outlook conference of Chinese film, the imagination behind the international film market of "cultural community", and the creative national film development is a useful help. Based on the above benefits and the sharing of adverse help, a strong film group was born together. In fact, in North Korea, Iran, Vietnam and other countries, there are very distinctive cultural deposits, which are the media forms that need to be developed urgently[8]. Development, creation and popularization. Based on the division of technology and cultural exchange, Chinese films will fully integrate all kinds of friendly resources and present multi-cultural symbiosis to the world audience on the premise of real life conditions. This is how film landscape opens up the barrier free international market for Chinese films.

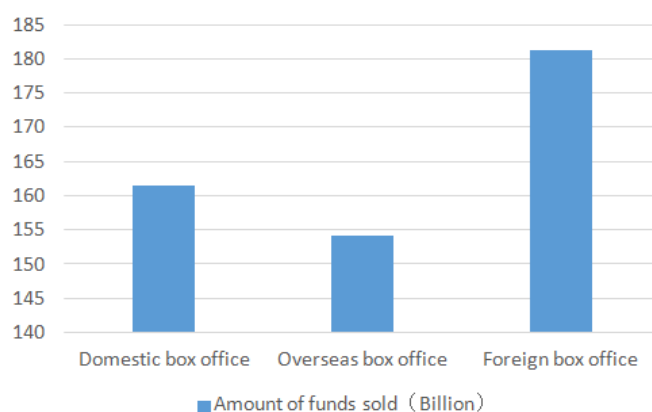


Figure 1 Box office value of domestic films

## 3. The Development of Chinese Cinema

As anyone knows, countries along the route mentioned in the "New Silk Road" have a historic connection with Chinese cinemas. In the early days of the founding of new China, the influence of Soviet films on China has become a permanent memory of a generation. On the eve of the "Cultural Revolution", some countries in the world repeatedly established diplomatic relations with China and negotiated cultural exchange agreements[9]. At that time, China introduced many films from

capitalist countries. In addition, Shanghai also held Asian film week during this period. And French film week in Italy. The industrialization reform of Chinese films began in 2002. At the end of 2002, *Hero*, jointly produced by the mainland and Hong Kong, swiped the screen all over the country. Created the amazing myth of 2.5 million box office, and in the past 10 years, the film witnessed the fierce leap forward in the joint production of Chinese films. In the past 10 years, various industrial reform policies, especially the "agreement on economic cooperation between the mainland and Hong Kong suburbs" and the industrial policies directly related to cross-strait economic co production, have promoted the rapid development of China's local and CO production. China's film industry is an important force for the manufacturing mode of China's film industry, while China is also in Italy Australia, Canada, France, New Zealand, Singapore, Belgium and other countries signed the film co shooting agreement. In the past 10 years, China has gradually formed the concept of deep cooperation with South Korea, India and other countries through joint production. Through a brief analysis of the development and reality of China's new films, we can see that the reason why China's films have made such brilliant achievements is on the one hand inseparable from China's film industry and film industry; it has a series of exchanges and interactions with neighboring countries and Western countries, including art, technology and industry. At the same time, China, which has rapidly developed into the world's second largest film market, has established a partnership and has drawn a convincing blueprint for more pragmatic cooperative countries in the future. In fact, the win-win concept of "one belt and one road" has been reflected in the theory and strategy of "Chinese film" and "Pan Asian Cinema" for a long time. However, this is not yet read, and it is necessary for different regions and more filmmakers to trust deeply. At the same time of improving its own system, we should participate in improving the sustainable development of film.

#### **4. "One Belt and One Road" will Boost the Transnational Thinking of Chinese Films**

What we can see from the "philosopher of heaven" is that according to the "belt and road", it has guided the movie success of various countries. In order to realize the imagination of the country, first of all, it is the ethical direction of the conscious movie story and the accumulation that the country should think about. Film story ethics. Film story ethics refers to the ethics related to film narration and story. Because movies are stories, they are often practical ethical structures. However, it does not stop repeating the ethical sense that existed in other forms of stories. It has to do with the narrator's reaction to the story and the packaging. Specifically speaking, it is to choose the movie narration that tells the story, through the story of the movie and other behavior activities, to decide what ethical significance is given, or what kind of ethical thought can be used. For example, "the master of the governor" and art director Li Rengang's style design are also writers and directors. In modern aesthetics, the concept of line and texture is emphasized. In addition, in order to reproduce the legend and regional characteristics of the movie "the great master", we do not use the popular CG animation technology, but to build the actual scene of Yanmen pass, at the expense of a lot of money. However, before the film was hit, Li Rengang did not establish youngmapas at all. In the movie, huo'an and luquis use joyful and exotic music to restore the scene of Yanmen pass working together. Through continuous tangent painting, they direct montage, change the scene and angle, and make time and space alternate. Waiting for a series of ingenious mirror performance, modern western science and two cultures symbolizing ancient Chinese customs are harmoniously integrated. At this time, with the slow completion of yanmanpas, the deepening of the friendship between Juan and luki, the scattered plot of the opposition between China and the west, the scene of Luke losing his home in the distant Rome, human beings put the controversial peace story aside. Ethics speak for themselves. This is the intention of Li Rengang. Of course, the production of some big scenes and special atmosphere in the film also depends on the international advanced digital technology and special effects. At the same time, the elements of IMAX, 3D and other commercial blockbusters are integrated to make foreign audiences look forward to China's efforts.

#### **5. "Belts and Roads"**

The work mentioned in the belt and road initiative is the National Film Festival along the route. Film exhibition and translation organizations are gradually being made by China's film industry and industry. Last year, the first Silk Road International Film Festival was held. More than 170 film makers from 11 countries organized various forums, promoted conferences and participated in the film market sponsored by the organizing committee. 41 films are the most popular films in the Silk Road cup. More than 170 filmmakers from 11 countries participated in the event, and about 3 billion yuan was traded in programs and copyrights. The international joint declaration of the first International Silk Road International Film Festival emphasizes the Silk Road spirit of "peaceful cooperation, openness and inclusiveness, mutual learning, mutual benefit and win-win". The second Silk Road International Film Festival, held in Beijing in September this year, invited about 30 Silk Road and its surrounding countries from Russia, Britain, Italy, India, Egypt, South Korea, Iran and other countries. In China, there are nearly 100 people who work as culture, film director, film director, Ambassador and staff. The festival collected 950 films from 76 Silk Road and surrounding countries, including 910 foreign language films, and finally selected 24 media honorary films. Fully adhere to the principle of "ties and roads" and communication and cooperation under the concept of "joint consultation, joint construction and sharing". In addition, this year's 18th Shanghai International Film Festival (China) hosted the first "China Film and television translation cooperation high end seminar". Let's learn how to make every mother's tongue translate Chinese movies and TV programs, understand different living backgrounds and religious customs, and try to reduce cultural alienation between Chinese and foreign audiences.

## **6. Ties and Roads**

There is no doubt that the scientific continuity, tradition, reality and international prospect of the "link and road" initiative will bring new opportunities for developing Chinese films. Of course, opportunities always coexist with tasks. When we catch them, don't forget our shoulders. The development of Chinese films under the concept of "Burt development", often the concept of "cooperation to create new areas", often abided by the excellent films and fusion of neighbors, so as to make more concrete and practical dance steps, and update and improve. Chinese films have a weak understanding of high cultural tolerance and understanding in the world. In films, they support and strengthen neighboring film groups, and it is more important to build cultural exchange and interaction and economic mutual interests and promote opposites.

## **7. Conclusion**

We are entirely Chinese cultural soft power to enhance the brilliant task of enhancing the communication effect and ability of other media, gestures for the performance, and then the "one belt and one road" concept of final decision in order to promote and achieve success on its own road, the movie itself relies on and believes in it.

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