

The Cross-Cultural Communication Strategy of *The Farewell*

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Abstract

"The Farewell" helps Chinese culture to go out with its countermeasure's inspiration. This chapter will draw on the successful experience of "The Farewell" in cross-cultural communication strategy and give some suggestions for future development in helping Chinese culture out. The development of cross-cultural communication in movies in China is still in the initial stage, and there is still a lot of room for improvement in the future. How to support China's film Chinese culture to go out and let the whole film industry develop healthily, we need to face up to the defects and problems existing in the industry, analyze more high-quality, humanistic and domestic and foreign film works, take their successful experiences as a reference, learn lessons and summarize experiences, to let the film play its great energy and build China's Chinese culture to go out. This is the only way to let the movies give full play to their great energy and contribute to China's cultural outreach.

Keywords

Cross-cultural Communication; The Farewell.

1. Communication Subject Level

As mentioned in the previous article, the high production level of "The Farewell" cannot be separated from the good intentions of its creators. In terms of creation, a high level of combination of culture and content was taken into account, in which personal directing experience and cross-cultural vision were combined to achieve the desired communication effect. If China's cross-cultural communication content can raise the overall level of the work, the cross-cultural impact on China's film industry will be immeasurable, and the first step to achieve this goal is to vigorously cultivate cross-cultural creative talents for films.

1.1. Cultivating International Filmmakers based on the Cross-Cultural Vision

To achieve the purpose of cross-cultural communication, we need to cultivate international talents based on cross-cultural vision, both global vision, and world vision. The first step is to transmit information through close communication and exchange. For communication, language is the tool of interaction, while discourse is the nerve of cultural thinking, language can "communicate", while discourse can "communicate".

First of all, film lovers, should understand cultural differences and should learn about them through some professional channels to fill their professional deficiencies. At the same time, our academic or industry experts should publish more literature and materials related to cross-cultural film creation, so that filmmakers can supplement their professional knowledge. The content of these documents need not be too profound but should be easy to understand, to understand the process of human civilization and the development of the world, to respect the diversity and differences of the world's diverse cultures, to actively participate in cross-cultural exchanges, to pay attention to the global challenges faced by mankind, to understand the meaning and value of the community of human destiny, and to achieve "the beauty of beauty, beauty together. "

Secondly, after understanding and recognizing cultural differences, it should cause wider cultural adaptation. Film works that can arouse different cultural backgrounds around the world are masterpieces full of humanistic concerns. For example, the Bo who works hard for his dream in "Kung Fu Panda" and the love under the invisible narrative in "The Young and the Restless" are all practical attempts around "truth, goodness, and beauty" and have achieved great success. The cross-cultural communication of "Kung Fu Panda" overseas has taken into account the cultural differences and has been well adapted to them. Both in the presentation of the film and the use of translations, the film is always respectful of the culture. For the presentation of traditional Chinese food, traditional costumes, and courtyard landscapes, Kung Fu Panda has sought out Chinese professionals to ensure that there are no cultural mistakes, and at the same time, it has adapted to the audience's preferences. For example, the translation of "inner peace" differs from region to region to ensure a facsimile of the translation. A film that shows a lot of kung fu action, with the support of many Chinese martial arts directors, has been culturally adapted while showing the wonders of kung fu.

1.2. Strengthen International Research to Improve the Quality of Practitioners

Since the social production force of intercultural films accounts for a great proportion, only by learning from feasible international experiences and fully mobilizing feasible professional forces can the creation of intercultural films truly take a professional path and effectively help the industry develop.

First, communication within the film industry is crucial. In recent years. With the pursuit of our people for the variety of films, more and more kinds of films are being screened. Take 2022 as an example, the Beijing International Film Festival has a constant stream of great films, including a total of 1,193 overseas films from 88 countries and regions, with a rich variety of subjects and a great collection of masterpieces. These selected films constitute an exciting and eclectic audio-visual feast, bridging the gap between China and the world of cinema. The International Master Classes in BJIFF invited heavyweight Chinese and foreign guests from different regions to provide ideas and insights on multicultural composition in film.

Second, a platform for film industry exchange needs to be built. In 2015, a forum on "Cross-cultural Production and Chinese Film and Overseas Communication" was held in Shanghai, and the seminar focused on the construction of knowledge and theoretical system of "culture, value concept and overseas communication" for cross-cultural production of Chinese films. In 2015, the "Cross-cultural Production and Chinese Film and Overseas Communication Research" forum was held in Shanghai, and the symposium conducted extensive and in-depth discussions on the construction of the knowledge and theoretical system of "culture, value concept and overseas communication" of Chinese film cross-cultural production, actively seeking to construct the knowledge and theoretical system of Chinese film cross-cultural production from the perspective of "culture, value concept, and overseas communication".

Finally, special funds and competitions can be set up. For example, "Best International Film" is awarded to films that have attracted wide acclaim in the international arena. China can also follow the example of film festivals in establishing such awards. As there are few intercultural film awards in China, it is more important to hold competitions specifically for intercultural films, to attract more intercultural film teams with the excitement and rewards of the competitions, and to select more outstanding film talents.

2. Communication Content Level

For the cross-cultural communication of films, the prerequisite for the accurate transmission of Chinese culture to overseas audiences is to adhere to its original values and attributes, which is also the original purpose of the existence and value of films. At the level of communication

content, it is necessary to maintain rationality at all times in the process of creation, to adhere to its original values and attributes, and not to lower the bottom line and principles in the pursuit of momentary "success".

2.1. Establishing Cultural Self-Awareness and Abandoning Self-Orientation in the Creation

"Every nation, every people, regardless of its strength or weakness, regardless of its size, should be recognized and respected for its ideas and culture." Edward Said put forward the famous theory of "Orientalism", which summarizes the post-colonial relationship between the Western and Eastern worlds. It is based on the ontology and epistemology of Western philosophy, which views East and West in opposition to each other, with the West being the West and the East being the East and creates a dynamic of Western superiority and Eastern inferiority. "Self-Orientalizing" means that Easterners take the logic of Westerners in discussing the East as a reference and starting point, and solidify and essentialize the behavior and discourse of "Orientalism". In the new era of film creation, to achieve better cultural communication, it is necessary to self-orientate Chinese culture and establish the status of a culturally self-aware subject.

First of all, the creators of Chinese films must adhere to cultural self-confidence. Cinema is an imported product, and the history of Chinese cinema is only 110 years old, but to get the direction of Chinese cinema development right, destined to follow the incisive instruction that we must necessarily follow a development path suitable for our characteristics, we must indeed maintain a sober cultural consciousness and be full of firm cultural confidence in the excellent historical tradition, artistic accumulation and the basic national conditions in which Chinese cinema is located.

Cultural self-confidence is a more fundamental, deeper, and enduring force. A cultural manifesto in the Chinese academy states that the oriental character of Chinese culture, which focuses on personality, ethics, altruism, and harmony, and the humanistic spirit, which releases a message of peace, will provide important ideological inspiration for thinking about and dispelling the individual supremacy, materialism, vicious competition, predatory exploitation and other worrying phenomena in today's world, and for the pursuit of human peace and happiness.

From the best international films in the American Film Institute Awards, we can see that the films of each winning country or region, with the help of the language of the camera, show the humanistic sentiment and the current social situation. Looking at the Iranian and Korean films that have risen rapidly in the international film industry in recent years, none of them have won by relying on local and global subject matter resources. The Japanese film "Drive My Car" takes the life of a middle-aged man as an entry point to communicate his inner world in his daily life, showing mutual help and healing among people. The Mexican film "Roma" tells the daily life and love-hate story of people in Mexico City from the perspective of a nanny and a child in a gray-and-white shot. The film strives to restore the sense of time and details of life in the neighborhood. These films uphold cultural confidence, use family stories to move the audience, show the local customs, and are also able to reflect the current situation of society. Chinese films can learn from the above outstanding films, build cultural confidence and self-awareness, and showcase the excellent local culture.

2.2. Drawing on Local Nutrition to Promote Cross-Cultural Film Branding

The five thousand years of Chinese civilization up and down the world is not just the martial arts bamboo forest in "Crouching Tiger, Hidden Dragon" or the world of kung fu in "Kung Fu Panda". Nor is it the cultural symbols like the Great Wall, Beijing opera, and lion dance that is often mentioned in the Chinese community. As a Chinese culture with a deep genealogy, it

should draw on local nutrients, deeply incorporate universal and worthwhile ideas and values into its films, and form a brand value to be promoted globally.

Take the two classic IPs (intellectual property rights) produced by Universal Pictures, Harry Potter and The Hurt Locker series, for example, as global hits, which cannot be separated from the exploration of universal values and successful brand building. The adventures of the main character Harry and his partners in Harry Potter not only attract the younger generation of viewers but also the fantastic action scenes and beautiful visual presentation have brought more people into theaters. People always love movies with the themes of friendship, love, and home, which makes Harry Potter one of the best-selling movies in the world. The tone of the family theme in "The Conjuring" is also a popular theme among overseas audiences, not to mention the appearance of the little yellow man in the film adds to the popularity of the audience. The success of the "Godfather" series has led to the successful launch of the derivative work "Little Yellow Man", and the success of "Harry Potter" also has derivative puzzle programs, reunion specials, etc.; the main part of the world dedicated to "Harry Potter" and "Little Yellow Man" area, from the movie screen The success of "Harry Potter" has led to derivative puzzle programs, reunion specials, etc.; the main park of Universal is dedicated to "Harry Potter" and "Little Yellow Man" area, from the movie screen to the real world.

The online launch of the 2021 China Film International Communication Research was held in Beijing. The conference announced the research results of the "Empirical Study on the Acceptance of Chinese Films by Overseas Online Audiences - Research Report on the International Communication of Chinese Films in the Year 2021". In the research results, Nezha's Demon Boy Comes to Life was ranked among the top 20 films in terms of audience acceptance on overseas online platforms from 2016 to 2020. Nezha's Advent is based on Nezha from the classical Chinese novel "The Legend of the Gods" and tells the inspiring story of Nezha's growth. The success of "Nezha the Magician" has led the studio to follow up with a series of movies based on the characters and storyline from "The Legend of the Gods", with the film "The New Gods: Yang Jian" in theaters and the book series on the market. The effect of the movie IP is slowly expanding, and we believe that the wind of traditional culture will blow even further.

3. Communication Channels and Audience Level

In the process of intercultural film development, it is important to make the best use of all kinds of communication channels. Whether it is the traditional screening platform or the online platform. The intercultural film's broadcast should take advantage of the old and new media, and be based on the characteristics of different films for exhibition and broadcast. At present, the dissemination of Chinese films on video sites is already more common, but compared with intercultural films, there is still a lack of detail in the classification of channels, and there is still room for improvement.

3.1. Multi-party Collaboration to Broaden Cross-Cultural Movie-Viewing Channels

According to Laswell's 5W model, communication channels are also an integral part of the communication process. The emergence of new media has undoubtedly broadened the channels for cross-cultural film viewing and changed the passive situation that audiences could only go to theaters to watch films in the past. Audiences can connect directly with films online, learn the latest film information, and express their opinions on films. The promotion of films on new media can maximize the interaction between films and audiences.

The previous article, "The Farewell" successfully utilizes both online and offline channels to maximize cross-cultural communication, and A24's films are well-versed in using online

channels for promotion. A24, which knows the uniqueness of its work, answered by doing what is fun. For example, for every new movie release, A24 will join hands with the director to edit a themed magazine. A24 not only has a magazine but also publishes recipes, biographies, diaries, etc. A24's movie spin-offs also include mother and baby products, daily household products, etc.

In addition, two successful marketing events have caused A24's marketing approach to cause a copycat frenzy in the industry. Before the release of the movie "Mechanical Girl", A24 registered an account for its AI heroine Ava on a dating platform to interact and chat with netizens. This action led to a sharp rise in the number of downloads of the dating platform. "Mechanical Girl" explores the topic of artificial intelligence, and people not only learn about AI but also become interested in the movie during the interaction, expanding the publicity effect. When the movie "The Year of the Riot" was released, A24 opened a special webpage dedicated to collecting photos, reports, and other archives of New York in the year of the movie's setting, taking viewers on an immersive experience of the barbaric New York of that turbulent era. While the movie was a hit, the website also won a Webby Award for its design.

On the road to cross-cultural communication, Chinese movies should also learn the ways and means of the industry elites, such as establishing movie social network accounts, movie creators increasing publicity, and recommendations from industry insiders, Internet celebrities, and net celebrities. Emphasis on social media publicity, you can use microblogging, WeChat circle of friends advertising space to promote the film, the concept and works of the film through the circle of friends forwarding, in the WeChat circle of friends advertising platform to launch embedded video advertising way, slightly mandatory to let the film content into the public view, I believe there will be many people willing to accept the film, to achieve the publicity effect. In addition to domestic social media platforms, of course, we cannot ignore communication in overseas markets, such as photo wall, Twitter, Facebook, oil pipe, etc. Film promotion companies can interact with audiences from different cultural regions through these platforms, to develop correct and appropriate cross-cultural communication strategies.

3.2. Target Audience as Audience Orientation

Through precise positioning, deep research based on the hobbies and needs of a certain group, creating a unique brand of customized programs for the needs of this group, and creating a cultural field unique to this group, will greatly enhance audience participation stickiness and loyalty. In recent years, the cross-cultural communication of China's movies has shown a new trend, which is partly because creators know how to cater to the changing psychology of audiences and keep creating movies that meet the needs of audiences. Audience orientation has played a pivotal role in the trend of cross-cultural communication of movies.

First of all, the production process should ensure that the audience is at the center. Films with a cultural communication category are different from traditional film models in that they keep the audience curious and excited about the culture at all times through plot settings while making the audience think and stimulating them to focus on the inclusiveness of culture. In filmmaking, as in "The Farewell", in the collision of cultures, the corresponding suspense is always maintained, giving the audience space for psychological expectations, satisfying the audience's psychological needs, and fully capturing the audience's psychology. Taking the audience's needs as the starting point, we make movies worth promoting.

Secondly, we should grasp the audience's psychology and look for the cultural themes that are needed. Curiosity is an important part of audience psychology. For a long time, some people still have some misunderstandings and biases about oriental culture, and thus have curiosity psychology about oriental culture, and tend to watch movies with oriental culture labels with tinted glasses. But sometimes curiosity is not a bad thing, Chinese filmmakers can take advantage of the audience's psychology to reverse the unfavorable situation and make the

cross-cultural communication of movies better. The best Chinese films and TV works that have spread overseas are martial arts and costume films, such as "Crouching Tiger, Hidden Dragon" and "Hero". In addition to the wonderful fighting scenes, the toughness of Jade Dragon and the fastidiousness in the Jianghu also let overseas audiences understand to a certain extent the expression of oriental emotions and the valiant oriental women, which also fill the market gap and satisfy the audience's curiosity in oriental culture.

Finally, it is important to pinpoint the genre of the film to ensure maximum audience impact. When "The Farewell" was shown on Amazon, the official platform classified it as a "comedy", but it was more of a "drama". The attempt to use Lin Jiazhen's star effect to give the movie a foothold is counterproductive. In the review section, poorly rated audience comments were disappointed by the film's vague positioning, with audiences believing it would be a comedy full of laughs. Chinese film creators need to create films that respond to the audience by pinpointing the target audience. This allows the film to evoke a sense of intimacy and emotional resonance in the audience.

Due to the improvement of the quality of the country and the concept of media workers serving the audience, films are more "people-oriented", paying more attention to the psychological needs and aesthetic awareness of the audience, as well as their tastes. The film in question should be produced in a way that attracts and sets up a corresponding cultural conflict, causing emotional resonance in the whole audience. Research on the precise audience effect is just like Maslow's demand effect. In a movie with many good films, it is necessary to precisely deliver to the right users, understand the audience's preferences and expectations, use the audience's psychology, and give the most suitable demand, so that the film can satisfy the audience, so that the purpose of cultural communication can be achieved.

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