

A Study on the Artistic Features of Lens Language in Kitano Takeshi's Movies

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Abstract: Film can be regarded as a language, and all the elements that make up a film can be completely extracted from it for a separate classification study. For a film, if it is segmented according to grammar, the ideographic units in the film can be divided into paragraphs, scenes and shots, and each unit is an expression of something. The lens is like the director's eyes, and his narrative attitude directly determines where he will hide and where his attention will fall. There seems to be a distinctive character in the films directed by Kitano Takeshi. He is strong and gloomy, and his belief is firm, which seems to be a spiritual symbol. This paper attempts to expound the directing style of Kitano Takeshi from the aspects of fixed lens and long lens, image violence, characterization and typicality of lens language, so as to express the artistic characteristics of the lens language of Kitano Takeshi's films as understood by the author.

1. Introduction

Kitano Takeshi, a famous Japanese director, was widely welcomed by Japanese audiences because of his cross talk. However, after 1981, he turned to be an actor, and five years later, due to the withdrawal of another famous director, Kinji Fukasaku, he took up the post of film director. A resounding name in Japanese film history was born. Although the films made by Kitano Takeshi involve many types, the overall style is consistent [1]. Although the aesthetics of violence is an aspect of film art, its content and style are different. Kitano Takeshi's films also deliberately promote violence, but his films express it in a concise and lively way [2]. Film can be regarded as a language, and all the elements that make up a film can be completely extracted from it for a separate classification study. For a film, if it is segmented according to grammar, the ideographic units in the film can be divided into paragraphs, scenes and shots, and each unit is an expression of something.

2. Fixed lens and long lens

In the use of lens language in Kitano Takeshi's films, the biggest feature is the use of fixed lenses. The fixed lens runs through almost all of Kitano Takeshi's films, which makes his works show the original ecological state as much as possible. The fixed lens shows people's most primitive life state, but this life state will be broken in Kitano Takeshi's movies in the end. The performance of the previous life state is to serve the future story development, and it is precisely because of the performance of these life states that the development of the story is well explained [3]. In "Kijiro's Summer", Kijiro fell into a ditch because of stealing food, showing only a fixed shot of two legs, which not only showed Kijiro's lovely side but also produced a warm comedy effect.

The lens is like the director's eyes, and his narrative attitude directly determines where he will hide and where he will pay attention. In Kitano Takeshi's films, the middle and close shots will only appear when he explains the relationship between the characters and the appearance of the characters. These characters often stand in the center of the picture with a straight face, staring at the camera with glassy eyes and speechless. Starting from "A Scene At The Sea", Kitano Takeshi, who wanted to try everything, began to edit his own film [4-5]. For this director who likes to play "projector games", if "there is no image in his mind, editing is also very difficult, and looking at the picture, I think' this still won't work'. The part that was clear before shooting was still very good when editing. Kitano Takeshi has a unique understanding of life, that is, the "two-sided view of

life", which fights against fate through rebellion and finally compromises with fate. This is the termination of resistance and reflects the traditional cherry blossom spirit of the Japanese nation.

Kitano Takeshi is loyal to the long shot. The advantage of the long shot is that it completely preserves the most authentic state of things and restores the original ecology of life and emotion by documentary, rather than artificially changing or fabricating it. As he once said, the film he wants to shoot needs a feeling, such as putting a group of tadpoles in a bucket and then watching the tadpoles swim by the bucket. In "Hana-bi", this fixed perspective almost runs through the whole film [6]. Although Kitano Takeshi is regarded as the representative of the new generation of violent aesthetics in Japanese films, there are many bloody and cruel pictures in his films, but Kitano Takeshi's narrative attitude is calm and restrained. In addition, although the fixed perspective is unitary, it often shows the audience a picture with a large amount of information in a panoramic way. In Kitano Takeshi's films, this microcosm often shows contemporary Japanese who are depressed and distorted in real life. In this almost boring fixed shot, it not only depicts the good heart of the characters in the play, but also breeds a force that will resist evil forces.

3. Image violence

Since the birth of the film, violence has been accompanied by the film for a hundred years, and the coming of the consumer society has made the image violence appear to be rampant. As an important part of film and television culture, film closely follows the development of science and technology and the process of the times, showing its diverse forms in more ways. Aestheticism advocating nature and bloody cruelty are two extreme elements in Japanese culture. In Japanese, sadness and beauty are interlinked, and Japanese works of art are full of sadness and bitterness. Different objects of expression bring viewers completely different aesthetic experiences, and the presentation of two extreme elements, after artistic modification by the director, has both non-aesthetic and aesthetic significance, so that the violent landscape is no longer just a criminal act criticized by people.

It is worth mentioning that his "violence" is different from the familiar violent images, and Kitano Takeshi's so-called "violence aesthetics" is based on his instinct. After the violence, Kitano Takeshi's films often end with the death of the hero. In his films, death is the ultimate destination of most "tough guys", and "tough guys" have embarked on the tragic road of death from the beginning [7]. As a result, the distance between the film and the audience was narrowed, and the director's desired sense of presence and bringing in was realized. It can be seen that starting from subtlety, coming from life and being faithful to life are the creative ideas that director Kitano Takeshi has always followed, and it is also an important factor for his films to be recognized by the audience.

Kitano Takeshi's movies are bloody and violent scenes. Visual stimuli can often leave a deeper impression on people, and such films by Kitano Takeshi can also be regarded as typical examples of violence in Japanese films. The movie "Hana-bi" has officially established Kitano Takeshi's position as a master of violence in the world, and "sudden violence" has also become the label of Kitano Takeshi's violent movies. The so-called sudden violence means that violence occurs in an instant without any foreshadowing [8]. Kitano Takeshi's violence was pushed to the extreme in the film *Zatoichi*. The dripping plasma, the flying broken arm, the cry of the injured and the sound of the body falling to the ground were completely pushed to the foreground by naked cameras. Representative violent scenes and special violent means are the value of violence setting. When portraying such violent scenes, the director didn't use gorgeous packaging. Unlike Hollywood western films that show visual entertainment and special effects, Kitano Takeshi expressed violence as a fighting behavior full of original ecological characteristics in the simplest way, which made the viewer generate feel primitive pleasure. Under the appearance of film violence, Kitano Takeshi's life contradictions such as life and death, good and evil, and low dignity are also discussed. It can be said that behind the violent scenes of dazzling gun battles and fights in the film, deep pessimism is always revealed [9]. Kitano Takeshi, while emphasizing the theme of impermanence and passing of life, is also trying to find the eternal detachment of life.

"Brother" is a work that integrates the aesthetics of violence advocated by Kitano Takeshi, and it

is also a typical Kitano Takeshi-style underworld gang movie. This film is a typical film in which violence and emotion are intertwined. In today's society, people's violent instinct is difficult to be released under the restriction of morality and law, but it still exists in people's hearts, which is what we call the subconscious. This violent factor is like a catalyst to awaken people's violent instinct. But here in Kitano Takeshi, there is no tolerance, no repression, violence happens so quickly, so smoothly, and the result is so unbearable. This is the most shocking thing about Kitano Takeshi's movies visually. Then it is precisely because people's aggressive instinct is awakened and people's audio-visual senses are alienated in a deep level, which leads to an increase in the demand for video violence, and the increasing video violence will hurt the audience's hearing senses.

4. Characterization and typicality of lens language

There seems to be a distinctive character in the films directed by Kitano Takeshi. He is strong and gloomy, and his belief is firm, which seems to be a spiritual symbol. The use of lens language in Kitano Takeshi's films is very clever, and usually adopts fixed long-shot pictures, which seems to inherit the slow-paced characteristics of Japanese films. The long-term static pictures make people feel very boring and have no change. Moreover, director Kitano Takeshi is not good at using the characteristics of montage, and violent scenes are occasionally used, and the effect is not very prominent. It can be said that film is a product of highly developed human psychology and language. However, the film language is different from the real language, that is, when the film is being broadcast, there is no bilateral communication, and the audience is only the receiver of information, not the feedback and responder. Kitano Takeshi's lens processing is constantly switching between calm and silent couples and dynamic girls, and the music is jumping between sadness and joy. Kitano Takeshi finished his story, Joe Hisaishi finished his movement, and left the audience with endless aftertaste and sadness.

The meaning of "jumping" is opposite to "smooth", which means that the original continuous and smooth plot in the film narrative is broken by sudden events, which changes the original narrative rhythm and forms a "jumping" experience. Kitano Takeshi uses "jumping" to break the original narrative state, enters the state of reconstruction after breaking, and constructs a "stable" state again in reconstruction for the next "jumping" and reconstruction. Kitano Takeshi expanded this unpredictable "jump" into various narrative means such as violence and humor, which can be generally divided into two forms: one is the "jump" expressed by using the image ontology language, and the other is the "jump" of the event state in the script. According to whether there are other plots interspersed in the front and back scenes, the ways of omitting key plot nodes in the later shot editing can be divided into single plot node omission and mixed plot node omission. In a paragraph of the film "Brother", a black man cheated the hero and was violently abused by the hero. Here, instead of using panoramic shots for continuous explanation, we use the splicing of disconnected close-range shots to form a "jumping" story telling mode, so that viewers can guess the complete story content by relying on the similarity of the content.

There are several main forms of character language in movies, such as dialogue, monologue and narration. The main function of character language in movies is to express the thinking of characters. In *Doll*, he designed the heroine as a person with language barriers, so that the language communication between the hero and heroine was basically gone. Kitano Takeshi told the actors to stop talking and just keep walking. It can be said that saving language makes their love more powerful and their death so shocking. Kitano Takeshi completed his cruel and gloomy language expression with "silent film" with almost no language. Kijiro in "Kijiro's Summer" is a guy who is not good at words. Although he didn't express his concern and love for the male in words, he showed his love with practical actions and occasional anger [10]. In "Zatoichi", after Zatoichi slaughtered the casino, they hid in a cabin and couldn't go out. It rained heavily outside, so they decided to go to their aunt's house. At this moment, the picture shows that it is raining outside the house, and the minions of the local strongmen are searching for them everywhere. A decisive battle is inevitable, while the voice is geisha who are putting makeup on Zatoichi, which explains two things. The parallel development of these two things makes the plot more tense and orderly,

forming a quiet and cruel language style.

Kitano Takeshi also follows the paragraph structure of the "original film" with the perspective+middle shot+close shot (close-up) in dealing with the combination of shots. In the "Hana-bi" film, there is a scene of visiting Horibe. In fact, the original place is not the scene we are looking for, because there has never been a place that matches the setting nearby. Later, I chose there because the roofs of the houses in that area were all blue. It can be seen that Kitano Takeshi's performance for blue lens is almost paranoid, which is one of the reasons why sea scenes appear frequently in his films. In Kitano Takeshi's films, the protagonists are constantly shuttling between mountains and rivers, with no direction and never stopping. They are always on the road, constantly wandering and constantly exploring their own existence. Whether in "A Scene At The Sea", boys and girls walk along the beach with surfboards, or in "Kijiro's Summer", the violent Kijiro and the male look for their mother together in the summer, it is the mutual repulsion between "I" in the film and "mirror me" in the surrounding environment. In the performance of movie music, Kitano Takeshi is good at using music to set off the theme, and his favorite long shots are matched with specific music, which makes the hero have a dynamic performance by relying on music in the still picture, which can reflect the ups and downs of the characters' hearts. Music has no fixed pattern, but it is integrated with the plot of the film, which makes the film a new feature and can also control the rhythm of the film.

5. Conclusions

Although the films made by Kitano Takeshi involve many types, the overall style is consistent. Although the aesthetics of violence is an aspect of film art, its content and style are different. Kitano Takeshi's films also deliberately promote violence, but his films express it in a concise and lively way. The lens language art in his films inherits the characteristics of traditional Japanese films, uses the slow rhythm, and also highlights the characteristics of describing scenery. The story is loose and the plot is tortuous, and many films have tragic endings. Kitano Takeshi can realize the pain and weakness of people in this noisy and impetuous industrial society, and bring a chill and coldness to the audience with almost unadorned fixed shots, extremely expressive montage clips and forbearing long shots, which arouse the audience's compassion and reflection on society and life.

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