THE NARRATIVE STRUCTURE AND FILM
LANGUAGE OF XU ZHENG'S FILMS

BY

YUXIN ZHANG

A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF COMMUNICATION ARTS
IN FILM AND TELEVISION WRITING AND DIRECTING
COLLEGE OF COMMUNICATION ARTS

GRADUATE SCHOOL, RANGSIT UNIVERSITY
ACADEMIC YEAR 2024

Thesis entitled

THE NARRATIVE STRUCTURE AND FILM
LANGUAGE OF XU ZHENG'S FILMS

by

YUXIN ZHANG

was submitted in partial fulfillment of the requirements

for the degree of Master of Communication Arts

in Film and Television Writing and Directing

Rangsit University

Academic Year 2024

---   --

Asst.Prof. Chalongrat Chermanchonlamark, Ph.D.   Assoc.Prof. Paiboon Kachentaraphan

Examination Committee Chairperson   Member

Asst.Prof. Sorapong Wongtheerathorn, Ph.D.

Member and Advisor

Approved by Graduate School

(Prof. Suejit Pechprasarn, Ph.D.)

Dean of Graduate School

July 26, 2024

Acknowledgements

At this moment when I stopped writing the thesis, I really felt that the two-year study life of the Master was coming to an end. Every time I revise, I have a new experience and experience. The whole process went through the stages of ignorance, confusion, opening up ideas, broadening horizons, etc. Although the process was difficult, I improved my academic research ability, problem thinking ability and theoretical foundation during this writing process.

First of all, I would like to thank my advisor, Professor Sorapong Wongtheerathorn. Professor Sorapong Wongtheerathorn carefully reviewed the topic of the paper, revised the paper framework, and then wrote the specific content, and put forward many pertinent suggestions. His humble and steady attitude towards life and serious and responsible work style are examples I will always learn from.

Secondly, I also want to thank the leaders and teachers of the School of Communication Arts. The teachers' guidance has constantly improved my knowledge structure and theoretical framework, enriched my study life and broadened my academic horizon.

Finally, I want to thank my family, classmates and friends. Their support and help made my time happy and meaningful. Farewell to the master's career, about to embark on a new journey in life. No matter where I am in the future, these brilliant memories and endless harvest will accompany me for a lifetime.

<div align="right">

Yuxin Zhang

Researcher

</div>

6407581	:	Yuxin Zhang
Thesis Title	:	The Narrative Structure and Film Language of Xu Zheng's Films
Program	:	Master of Communication Arts in Film and Television Writing and Directing
Thesis Advisor	:	Asst. Prof. Sorapong Wongtheerathorn, Ph.D.

Abstract

The research aims to study the narrative structure and film language of Xu Zheng's films. This qualitative research analyses three films directed by Xu Zheng consisting of 1) Lost in Thailand, 2) Lost in Hong Kong, and 3) Lost in Russia. The results are as follows:

The narrative structure of Xu Zheng's films followed the three-act structure: Act I (exposition, inciting incident, and plot point one); Act II (rising action, midpoint, and plot point two); Act III (climax and resolution).

The film language of Xu Zheng's films showed the ideas of 1) lighting (key light, fill light, and back light), 2) colour (monochromatic, analogous, complementary, triadic, discordant, associative, and transitional), and 3) camera shot sizes (Extreme Close-up shot, close-up shot, medium shot, medium long shot, and long shot).

(Total 104 pages)

Keywords: Comedy Film, Narrative Structure, Film Language, Xu Zheng's Films

Student's Signature ….. Thesis Advisor's Signature …...

Table of Contents

Table of Contents (continued)

List of Tables

List of Figures

List of Figures (continued)

List of Figures (continued)

List of Figures (continued)

Chapter 1

Introduction

1.1 Background and Significance of the Problem

The earliest form of comedy film in China was the short comedy film featuring comedic content and exaggerated actions. The short comedy film drew inspiration and material from folk jokes and folklore to spread the culture of folk entertainment, and one of the most famous short comedy films, Labourer's Love, marked the maturity of the early Chinese silent comedy film(Huang, 2022). The more famous ones were Shen Xiling's Crossroads, which depicted the existential dilemmas faced by young men and women against the background of social upheaval in a light-hearted manner. and Yuan Muzhi's The Angel on the Road, which depicted the living conditions of the underclass in Shanghai at that time in a light-hearted manner, reflecting the helplessness and struggles of people's lives in the context of the big era. During the Anti-Japanese War, in the "isolated islands" behind the enemy lines, there were some new developments in comedies, The more famous ones are: Mr. Wang series, Li Ah Mao series, Incarnation Girl series, etc., which reflected the survival of the small people at the bottom of the society in the chaotic social background of the "isolated island" at that time, and criticized the social status quo of the "isolated island" society that pushed the people to be inhuman and ungodly.

After the victory in the War of Resistance against Japan, the official film organization of the Kuomintang, "Central Film Studio", grew rapidly after receiving the film assets left behind by the enemy and puppet, and produced a large number of films reflecting the official ideology of the Kuomintang(Sun, n.d.). And private companies sought to develop under the monopolization of the market by the official film enterprises, and a new trend in the creation of comedy films appeared, among which some of the more famous ones are: Diary About Returning To The

Native(1947), Ideal Son-in-law written by Zhang Junxiang(1948), The Crows and the Sparrows, directed by Zheng Junli(1949) and scripted by Shen Fu, Xu Tao, Zhao Dan, and Lin Gu, and Chen Baichun,ect. These films reflected the social unrest caused by the various "hijackings" of KMT officials, arousing the discontent of the intellectuals and the general public, and exposing the ugly faces of the KMT officials and the chaotic and dark life of the people under the rule of the KMT. In addition to these solemn comedies, there was also the development of social light comedy represented by Hu Sang- Eileen Chang, such as Fake Phoenix and Long Live the Wife. After the founding of New China, the movie was a tool to publicize the Party's policies and a weapon in the revolutionary struggle. "The evaluation of the movie was based on the political standard first, and the artistic standard second," and the creative concept of many art workers was " do not seek merit in art, but seek no fault in politics."

In 1956, Mao Zedong put forward the policy of "let a hundred flowers blossom and a hundred schools of thought contend", and the political environment of the movie industry was appropriately relaxed, so there was a new development of comedy movies, and there were satirical comedies such as Before the Coming of A New Bureau Director(1956) by Lv Ban, A Man Regardless of Trivial Matters(1956) and Trouble On The Playground(1957) directed by Mao Yu. In 1959, a new style of comedy appeared in the films dedicated to the 10th anniversary of the National Day, namely the comedy film of praise, represented by Five Golden Flowers directed by Wang Jiayi and Today, I Rest directed by Lu Ren, which broke the framework of "no comedy without satire" by praising and depicting positive characters and praising the Party's leadership and policies. The theme of the movie is to praise the Party's leadership and policies and promote the new socialist China, relying on "misunderstandings" and "coincidences" to structure the movie's comedy without involving satire or ridicule of anyone or anything, which is a unique innovation and breakthrough under the unique political system of the new China. Another type of comedy during this period was the development of the "light comedy of life", in which the main focus was on "glorification", supplemented by harmless "satire" to construct the comedy of the movie, and the subject matter of the comedy movie was shifted to ethnic minorities and the service industry. The subject matter of comedy movies is

tilted towards ethnic minorities, service industry and sports industry, with representative works such as Jin Shang Tian Hua, Da Li, Xiao Li and Lao Li, Qiu Mi, Li Shuang Shuang, and so on.

In the early and mid-1980s, intellectuals and elite culture dominated the social environment and cultural context, which was the trend of the times, and the general public revolved around the thinking of the elites, promoting melodrama films, profound reflection on revolutionary history and social life, deconstruction and reconstruction of people's labor and life in the new era, and breaking through the old traditional patterns to explore new cultural categories became the most enthusiastic themes expressed by filmmakers in this period. Comedy films were relatively on the edge of "elite culture", and "entertainment films", as a commercialized art form, were "spurned" due to the pure pursuit of box office promotion by some films. "Of course, in the mixed reviews of comedies, there were some better comedies in terms of artistic pursuit: there were light comedies, represented by Sweet Business and Look at the Family; and there were rural folk comedies, represented by Zhao Huan zhang's rural trilogy Joyful Door(1981), Our Niu Baiyao(1983), and Our Veterans(1983), and Our Veteran(1985); there are "scar" comedies that mock and reflect on the Cultural Revolution, represented by Zhang Gang's Laughter in the Moon Bay(1981) and Tears of Laughter(1988); and there are also explorations of absurd comedies, such as Huang Jianxin's The Black Robe Incident(1985) and Dislocation(1986), which were directed by Huang Jianxin.

The development of Chinese comedy films has experienced a dramatic process of ups and downs. On the one hand, comedy films have inherited the characteristics and significance of traditional comedy, and on the other hand, they have developed and created a new model, and comedy films have become the main force in the emergence of cinema with their unique comedic spirit and the power of stoicism and tenacity, which have penetrated the popular culture in a subtle way. In China's movie market over the past decade, comedies have become the dark horse of the box office, and the type of movie that can compete with Hollywood's commercial blockbusters at the box office and in terms of the number of moviegoers is comedy

movies. From Xu Zheng's Lost in Thailand and Lost in Hong Kong to Lost in Russia, to Ning Hao's Breakup Buddies and Crazy Alien, to Mahua FunAge's comedy films adapted from stage plays, Goodbye Mr. Loser, never say die, and the new box office high of Hello, Mr. Billionaire in August 2018; and Chen Sicheng and other comedy upstarts, the two Detective Chinatown have explored the possibility of combining comedy films with other genres. Under the commercial competition model of the contemporary Chinese film market, comedy movies, with their unique advantages of being full of joy and delight, have presented a marvelous scene of flourishing, accomplishing a group of comedians and comedy filmmakers, which not only make their creators famous and set new records at the box office one after another, but at the same time, bring infinite joy and profound thinking to the audience. The public's perception of comedy movies has become more comprehensive and diversified, the spirit of comedy has become the dominant spirit of the times, and the culture of comedy has begun to contain unique practical significance. So, this time I would like to study three comedies by Chinese director Xu Zheng.

Xu Zheng graduated from the Shanghai Theater Academy in 1994 and worked as an actor at the Shanghai Dramatic Art Center. So far, he has participated in 35 TV series and 22 movies, including 15 comedy movies. The different comedy characters he created in different movies have left us with very impressed(Wikipedia contributors, 2023).

With the box office success of 2012's Lost in Thailand and 2015's Lost in Hong Kong, his other identity as a director began to come to the fore and was gradually accepted and recognized by society. For a new director who "acts well and directs well", his first work "Lost in Thailand" has a box office of 1.267 billion yuan, setting a "single-day box office record for domestic films" and "the first box office record in Chinese film history to exceed 10 billion Chinese-language films" and "the highest-grossing Chinese-language film in Chinese film history (Zhang, 2016)." The second work "Lost in Hongkong" once again broke the "single-day box office record for domestic films" and "the highest box office record for 2D films in Chinese film history", with a cumulative box office of 1.613 billion yuan, becoming the runner-up

in the box office of a Chinese-language film. Xu Zheng's box office performance is rare among newcomers to cross-border directing in China('Lost in Hong Kong', 2024). It can be said that he has created box office miracles one after another. As a result, some people label Xu Zheng as "Feng Xiaogang's New Year's Successor" and "Double Billion Director". These two works not only made him a "big hit" comedian in recent years, but also made him a new director with the most box office appeal.

The current status and development trend of domestic and international research. In China, there are several major aspects in the study of comedy movie genres, the elaboration and study of comedy brands, and the excellent academic theories explored with the "Lost" series as the text: In terms of academic writings, Rao Shuguang's History of Chinese Comedy Films(Rao, 2005) summarizes the history of comedy films in China over the past hundred years in accordance with the development of vertical time; Nanjing Normal University Pang Liyan's master's thesis Research on Comedy Movies in Mainland China since the New Century also comprehensively elaborated on the development direction, theme, style, and flaws of comedy movies(Pang, 2011); Hou Aibing's Lost God Xu Zheng's super Lost Humor from different angles of life and art, the comparison of Xu Zheng's life and the character of the film, reveals the life of Xu Zheng's comedy performance of the subtle thinking and inspiration(Hou, 2014). Wang Bingbing's article 3 billion Yuan, How did Lost in Hong Kong Do It analyzes the centralized marketing methods adopted by "Lost in Hong Kong" from the aspects of film commercial themes and marketing, including IP marketing, marketing, big data marketing and so on, and reveals the huge promotion effect of film marketing and promotion on film box office(Wang, 2015). In Xu Siyue's book Laugh is Good: A Comparative Analysis of Lost in Thailand and Lost in Thailand, the author analyzes the essential comedy elements of film drama from the aspects of market positioning and target audience(Xu, 2013). Zhang Fangxin's Self-mockery of Contrasting Narrative and Image of Urban Elite: Lost in Thailand and Lost Again Comparative Analysis mainly analyzes the content, discourse and style of the two films in detail from the perspective of narrative, and believes that their self-mockery of the urban elite is expressed through simple straight-line narration and contrast(Zhang, 2013).

To sum up, it can be seen that domestic research on Xu Zheng's films, especially on single works, is mostly done, but there is still a blank research on the integrity of Xu Zheng's performance works and directing works. In particular, in recent years, Lost in Thailand, Lost in Hong Kong and Lost in Russia, directed by Xu Zheng, are rarely seen in existing academic papers. What is its position in Chinese comedy film, what influence it has on Xu Zheng's film style and what influence it has on the real society are all worth studying.

1.2 Research Question

1.2.1 What is the narrative structure of film by Xu Zheng's film?

1.2.2 What is the film language of Xu Zheng's film?

1.3 Objectives of the Study

1.3.1 To study the narrative structure of Xu Zheng's film.

1.3.2 To study the film language of Xu Zheng's film.

1.4 Scope of the Research

This research aims to study a narrative of film, especially three Acts structure such as Act 1: beginning, Act 2: the middle and Act 3: the end of film and study film language that about 1) Lighting, 2) Colour, 3) Camera Shot Sizes. The films are released between 2012——2020. They are as follows:

Table 1.1 Award-winning information for the three films

Date	Name of film	Winning Awards
2012-12-12	Lost in Thailand	The 33rd Hong Kong Film Awards（Best Cross-Strait Chinese-Language Film） 32nd Popular Film Hundred Flowers Awards（Best Actor） The 15th China Film Huabao Awards（Outstanding New Director Award） The 7th Asian Film Awards （Highest-Grossing Asian Film Award） The 13th Chinese Film Media Awards（Centennial Media Tribute to Filmmaker of the Year） The 20th Beijing College Student Film Festival （Best Visual Effects Award） (Wikipedia contributors, 2023)
2015-9-25	Lost in Hong Kong	Best Actor of the Year at the 11th Sino-American Film Festival（Chinese Young Director Award，Best Actor of the Year Award） (Wikipedia contributors, 2023)
2020-1-25	Lost in Russia	33rd Tokyo International Film Festival Chinese Cinema Week (Golden Crane Award) 2019 Weibo Night (Most Anticipated Film for the Spring Festival Slot on Weibo) (Wikipedia contributors, 2023)

Source: Compiled by Researcher

1.5 Definition of Terms

Narrative Structure of film

One of the earliest forms of narrative theory comes from Aristotle's Poetics, in which he discusses the structure of drama and narrative poetry, and in particular the elements that make up tragedy. Although Aristotle did not use the term "narration" directly, his theory laid the foundation for narration as an act of imitation. (Internet Encyclopedia of Philosophy, n.d.)

Narration is a set of presentational, organizational, and discursive cues that deliver the story information to the audience. Relates to the role and function of the narrator. A narrator is a construct in a story, whether explicit or implicit, that determines how the story is told, including the perspective, the degree of disclosure of information, and the interpretation and commentary on events. Narration refers to the structure of story of Xu Zheng's films, into three distinct sections. Such as is the (1) beginning (2) the middle and (3) the end.

Act1: One of the earliest forms of narrative theory comes from Aristotle's Poetics, in which he discusses the structure of drama and narrative poetry, and in particular the elements that make up tragedy. Although Aristotle did not use the term "narration" directly, his theory laid the foundation for narration as an act of imitation.

Act2: It takes up about 50% of the story and is the longest scene in the three acts. The development and complexity of the story plot, the characters face more challenges and conflicts, and the internal and external conflicts are intertwined. Midpoint events often occur in this scene, marking a major shift or deepening of the story. The end of the second act is often the second turning point, setting the tone for the final phase of the story.

Act3: The last 25%. The conflict reaches its climax and final resolution. This scene answers the main questions in the story, solves the suspense, and closes the loop on the protagonist's journey.

Film Language

The concept of film language are elaborated in the book Film Art: An Introduction by David Birdwell and Kristin Thompson (2010). Film language refers to the combination of visual and auditory elements used by film and other visual media to convey information, emotion, and narrative. The language of film covers a variety of means of expression, including cinematography (the type, Angle, and movement of the shot), editing (the way the shot is switched between shots), sound (dialogue, music and sound effects), light (the way and style of lighting), color, and other visual effects. Through the combined use of these tools, filmmakers are able to shape the viewer's viewing experience, guide the viewer's emotional responses, and convey complex themes and emotions.

In Xu Zheng's film, film language refers to

(1) Lightning:

Key Light —is the most important light source in the lighting setting. It is usually located on the side of the camera's line of sight and provides direct illumination of the main subject. The main role of the main light is to define the shape and basic texture of the objects in the scene. It is the most direct light source affecting the visual effects of the scene, and usually the brightest beam of light.

Fill Light — Usually weaker than the key light, it is used to illuminate the shaded part left by the main light to reduce the high contrast in the image. The main purpose of filling light is to reduce the intensity of the shadow and improve the detail of the picture, making it softer and more natural. It is usually on the other side of the camera's line of sight, at an Angle opposite the main light.

Backlight — A light source that shines from behind the scene, mainly the back of the subject and the hair. The role of the backlight is to form a halo around the contours of the subject, increasing the sense of separation between the subject and the background, thereby enhancing the sense of visual depth and three-dimensional. Backlighting helps subjects stand out more against complex backgrounds.

(2) Colour: In film, colour theory states that various colours have the power to illicitly specific emotional responses in the audience. By manipulating colours as a director or cinematographer, you can instantly create a mood for your film, thus helping to tell your story. Various colour combinations and juxtapositions are said to have an impact on the viewer. Color theory can be divided into the following:

Monochromatic: Monochromatic color schemes use colors with different lightness and saturation of the same hue. This scheme is simple and harmonious, and is often used to create a calm, unified visual effect.

Analogous: A neighboring color scheme consists of adjacent colors on the color wheel, usually choosing two or three colors. This scheme is visually harmonious, but more colorful than a monochromatic scheme. For example, a combination of red-orange, orange, and yellow-orange.

Complementary: Complementary color schemes use colors that are directly opposite each other on the color wheel. This high-contrast color combination is visually striking and suitable for designs that need emphasis or attention. For example, a combination of blue and orange.

Triadic: Uses a color wheel with a distance distribution of three colors, such as red, yellow, and blue. This scheme is visually balanced and stable, while maintaining the richness and vitality of the colors.

Discordant: Dissonant color schemes deliberately use colors that are not directly related on the color wheel, creating visual tension and contrast. This scheme is often used in creative advertising or modern art to produce unexpected visual effects.

Associative: Associative color schemes are chosen based on the cultural or emotional meaning that colors carry. The scheme takes into account the emotional response or symbolism that colors can evoke, such as red, which is often associated with love and danger.

Transitional: A transitional color scheme involves a smooth transition between two or more colors, often seen in a gradient effect.

(3) Camera Shot Size: Camera Shot Size is a film-maker's use of lens combination technology to connect one film picture to another, and then express a kind of emotion or idea. The use of camera refer to camera shots. Camera shots can give us clear indications of emotion, motive and give audiences clues as to things that may be about to happen.

Extreme Close-up: A very small detail used to capture a person or object. This lens is often used to emphasize specific features, such as eye, lip, or hand movements, to increase the intensity or importance of the emotion.

Close-up: A close-up shot is a photograph or movie shot taken of a subject or object at close range intended to show greater detail to the viewer.

Medium shot: The medium shot is a great way to capture both the details of an actors performance and their surroundings. The distance from the subject means you can frame up multiple actors at once, and capture everything they are doing in the scene.

Medium long shot: It means constructing a character from the knee up. This particular lens type is further away than a medium lens and closer than a far lens.

Longshot: A long shot, sometimes referred to as a wide or a full shot, is a foundational type of camera shot in the cinematographer's toolbox. Long shots center your audience in the scenes they're about to witness.

Xu Zheng's film

Xu Zheng is a Chinese mainland actor and director, and one of the typical representatives of "acting and directing" in the Chinese drama and film circle. As an actor, Xu Zheng has participated in 35 TV dramas and 22 movies so far, with rich experience in interpretation. With the box office success of Lost in Thailand in 2012 and Lost in Hong Kong in 2015, his other identity - director began to stand out, and gradually accepted and recognized by society. For a "acting and excellent director" of the new director, the first work Lost in Thailand box office 1.267 billion yuan, creating a "domestic film single-day box office record", "the first Chinese film in the history of Chinese film box office more than 1 billion" and "the highest-grossing Chinese film in the history of Chinese film". The second work Lost in Hong Kong once again broke the "one-day box office record of domestic films" and "the highest box office record of 2D films in Chinese film history", with a cumulative box office of 1.613 billion yuan, becoming the second place in the single box office of Chinese films. Xu Zheng's box office achievements are rare in China's new crossover director, it can be said that he created a box office miracle, his two works not only made him become a "big red" comedian in recent years, but also prompted him to become the richest box office appeal of the new director.

1.6 Expected Benefit From The Research

1.6.1 The study of Xu Zheng's comedy movie works can make a supplement to the blank of the current academic research on Xu Zheng's holistic study, and enrich the theory of comedy performance.

1.6.2 For every successful comedian, there must exist the same indispensable. conditions and requirements. These common excellent qualities are the necessary conditions to become an excellent comedian. If an actor does not have rich emotions, sufficient life experience and well-trained external physical performance, then the character portrayed by the actor does not have aesthetic value and aesthetic interest, and the same is true for Xu Zheng. Analyzing the excellent elements of Xu Zheng, taking the essence and removing the dross, the theory guides our practice, and is a theory for the success of comedians. It is also a theory for the success of comedians.

1.6.3 Xu Zheng is a cross-border director and his two works have broken the box office record of domestic movies twice, what makes him become the leader in the domestic box office war? What are the essential comedic elements in his directorial works and what are the characteristics of his image world? We study the narrative structure and cinematic techniques of Xu Zheng's films, analyze his shortcomings, and accumulate experience for the creation of excellent comedies in China.

Chapter 2

Literature Review

With the increasingly obvious influence of film and television comedy, Xu Zheng's role in the whole Chinese comedy film has attracted the attention of many art researchers, who have used their own discourse system to explain it. The researchers use the concept, theories, and research literature, they are follows:

2.1 The concept of narrative film

2.2 The concept of film language

2.3 The concept of comedy film

2.4 The information about Xu Zheng's film

2.5 Related Research Literature

2.1 The Concept of Narrative Film

Narrative film (Bordwell, 2013; Bordwell, Thompson, & Smith, 2010) is an important concept in film art, which involves the plot arrangement, action motivation, character and aesthetic characteristics of the story. As a discipline, film narratology mainly studies the technical level of film drama, including how to reproduce events through film language, and how to arrange and organize characters, actions and plot clues to form a complete story structure. The characteristic of film narrative is that it is multi-track, both visual and audible. It can integrate the communication capabilities of multiple media and forms. The structure of film narrative can be linear or non-linear, including dual clues or multi-line narratives, as well as flashbacks, interludes and flashbacks.
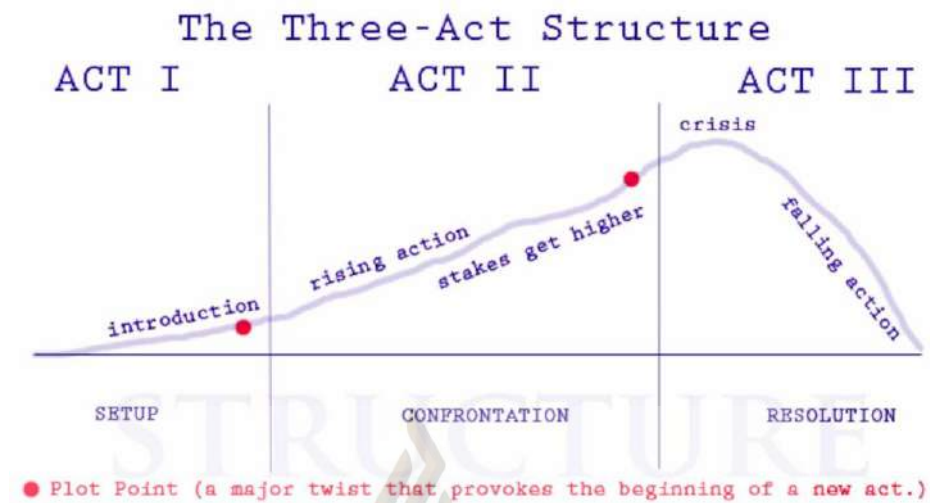
Figure 2.1 The Three-Act Structure
Source: Field, 1978

Screenwriter Syd Field made this ancient storytelling tool unique for screenwriters in 1978 with the publishing of his book:The Foundation of Screenwriting. He labels these acts the Setup, Confrontation, and Resolution. (figure2.1)

Three acts is a classic structure used in storytelling, which is widely used in plays, movies, TV series and novels. This structure divides the story into three main parts: Setup, Confrontation, and Resolution, each with a different role in driving the story forward.

Act1: Usually occupies the first 25% of the story, introducing the main characters, setting, story setting, and initial conflict. The end of the scene is usually a turning point that leads the story into the second act.

Act2: It takes up about 50% of the story and is the longest scene in the three acts. The development and complexity of the story plot, the characters face more challenges and conflicts, and the internal and external conflicts are intertwined. Midpoint events often occur in this scene, marking a major shift or deepening of the

story. The end of the second act is often the second turning point, setting the tone for the final phase of the story.

Act3: The last 25%. The conflict reaches its climax and final resolution. This scene answers the main questions in the story, solves the suspense, and closes the loop on the protagonist's journey.

2.2 The Concept of Film Language
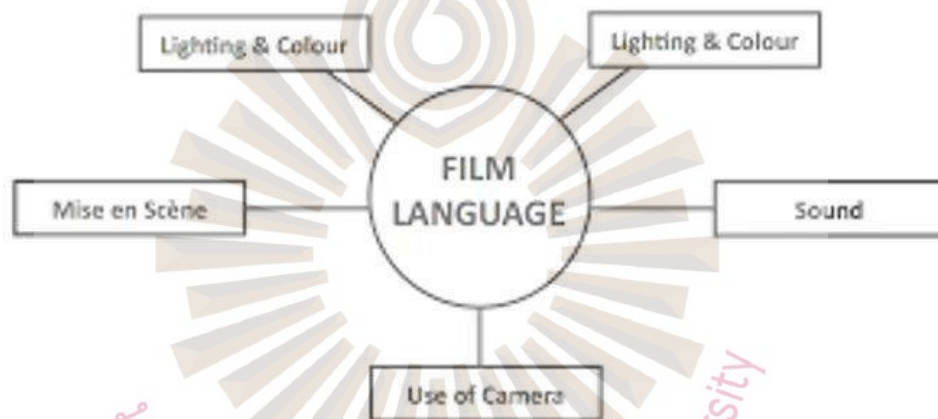
Figure 2.2 Film Language
Source: Bordwell et al., 2010

The concept of film language(figure 2.2) are elaborated in the book Film Art: An Introduction by Birdwell and Thompson(2010).

Film language refers to the combination of visual and auditory elements used by film and other visual media to convey information, emotion, and narrative. The language of film covers a variety of means of expression, including cinematography (the type, Angle, and movement of the shot), editing (the way the shot is switched between shots), sound (dialogue, music and sound effects), light (the way and style of lighting), color, and other visual effects. Through the combined use of these tools,

filmmakers are able to shape the viewer's viewing experience, guide the viewer's emotional responses, and convey complex themes and emotions.

Lighting: is a key element to the mood of any film. It can be the difference between a happy and cheerful scene or a mysterious and ominous scene. The light sources are labeled as such(figure2.3):
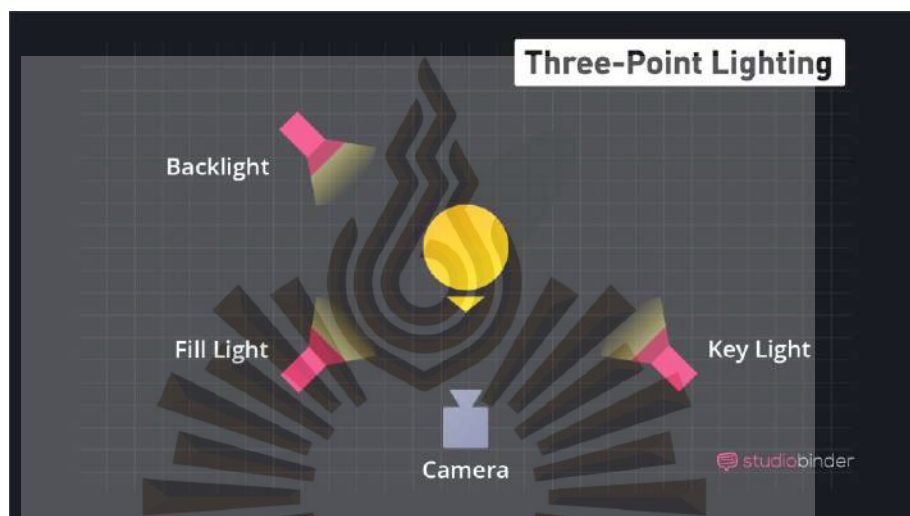
Figure 2.3 Three-Point Lighting
Source: Lannom, 2020

Key Light —A key light is the primary light point for your scene. The key light is most often placed in front of your subject, at an angle, and thus illuminates one section of your subject.

Fill Light — A fill light is the second light for your scene, and its purpose is to fill in missing light for your video. It is often placed in front of your subject, opposite to your key light, also at an angle to continue to create some depth, but also to bring out detail in the other side of your subject.

Backlight — A backlight (rim light, or hair light) is the third light for your video lighting setup, and its purpose is to offset the flattening of dimensions caused by

your key and fill light. It approaches from behind your subject, often at an angle on the same side as your primary light point.

Colour:
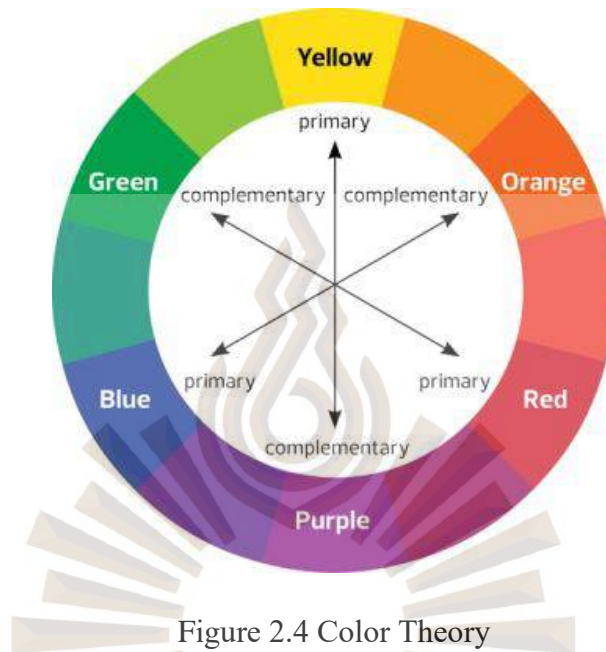
Figure 2.4 Color Theory

Source: ISDI, 2023

Our modern understanding of light and color begins with Isaac Newton (1642-1726) and a series of experiments that he publishes in 1672. In film, colour theory states that various colours have the power to illicitly specific emotional responses in the audience. By manipulating colours as a director or cinematographer, you can instantly create a mood for your film, thus helping to tell your story. Various colour combinations and juxtapositions are said to have an impact on the viewer. (figure2.4)

Monochromatic: Monochromatic color schemes use colors with different lightness and saturation of the same hue. This scheme is simple and harmonious, and is often used to create a calm, unified visual effect.

Analogous: A neighboring color scheme consists of adjacent colors on the color wheel, usually choosing two or three colors. This scheme is visually harmonious,

but more colorful than a monochromatic scheme. For example, a combination of red-orange, orange, and yellow-orange.

Complementary: Complementary color schemes use colors that are directly opposite each other on the color wheel. This high-contrast color combination is visually striking and suitable for designs that need emphasis or attention. For example, a combination of blue and orange.

Triadic: Use a color wheel with a distance distribution of three colors, such as red, yellow, and blue. This scheme is visually balanced and stable, while maintaining the richness and vitality of the colors.

Discordant: Dissonant color schemes deliberately use colors that are not directly related on the color wheel, creating visual tension and contrast. This scheme is often used in creative advertising or modern art to produce unexpected visual effects.

Associative: Associative color schemes are chosen based on the cultural or emotional meaning that colors carry. The scheme takes into account the emotional response or symbolism that colors can evoke, such as red, which is often associated with love and danger.

Transitional: A transitional color scheme involves a smooth transition between two or more colors, often seen in a gradient effect.

Camera Shot Size:

SHOT SIZES

Figure 2.5 Camera Shot Size
Source: Sfcsmedia, 2014

Camera Shot Size (figure 2.5) is a film-maker's use of lens combination technology to connect one film picture to another, and then express a kind of emotion or idea. The use of camera refer to camera shots. Camera shots can give us clear indications of emotion, motive and give audiences clues as to things that may be about to happen(Bordwell, 1979).

Extreme Close-up: A very small detail used to capture a person or object. This lens is often used to emphasize specific features, such as eye, lip, or hand movements, to increase the intensity or importance of the emotion.

Close-up: A close-up shot is a photograph or movie shot taken of a subject or object at close range intended to show greater detail to the viewer.

Medium shot: The medium shot is a great way to capture both the details of an actors performance and their surroundings. The distance from the subject means you can frame up multiple actors at once, and capture everything they are doing in the scene.

Medium long shot: It means constructing a character from the knee up. This particular lens type is further away than a medium lens and closer than a far lens.

Long shot: A long shot, sometimes referred to as a wide or a full shot, is a foundational type of camera shot in the cinematographer's toolbox. Long shots center your audience in the scenes they're about to witness.

2.3 The Concept of Comedy Film

Comedy is defined as imitative behavior that is inferior but not bad. Aristotle pointed out that the main difference between comedy and tragedy is that they imitate different objects: tragedy imitates noble behavior and noble characters, while comedy imitates mediocre or inferior characters. Comedy makes the audience laugh by imitating inferior (but not morally bad) characters and showing their absurd and ridiculous aspects. This mimicry focuses on the stupidity of people rather than their moral failings. Comedies use exaggerated, sarcastic, and witty language to laugh at the weaknesses of characters to produce entertainment. Aristotle pointed out that the purpose of comedy is to induce pleasure, not to purify emotions through fear and sympathy, which is the function of tragedy. Although comedy is primarily for entertainment, it can also be critical of social conventions and individual behavior. Through humor and satire, comedy is able to offer criticism of social issues while allowing the audience to reflect on them in laughter(Internet Encyclopedia of Philosophy, n.d.). There are several common types of comedy: 1. Slapstick Comedy. The roots of slapstick comedy can be traced back to circuses and stage performances, where actors use exaggerated physical stunts and witty banter. The classic slapstick routine from Charlie Chaplin's The Gold Rush is a good example. However, slapstick elements are still very common in modern films, such as Despicable Me, and Jim Carrey's over-the-top performances in The Mask or Liar Liar. 2. Screwball Comedy. Screwball comedy is an important development after its early silent slapstick roots. In the early days, screwball comedy often had associations with the romance film genre, such as Peter Bogdanovich's She's Funny That Way, and Adam McKay's Anchor Man:

The Legend of Ron Burgundy. 3. Parody Comedy. Classic parody films like Spinal Tap and Best in Show are good examples of this type. 4.Black Comedy. The black comedy genre of movies helps audiences cope with many serious issues, such as topics like war, murder, and death, when they are re-examined through a comedic lens. Stanley Kubrick's Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb is a good example. Modern black comedy also continues this tradition, such as In Bruges, and the recent Oscar-winning Parasite. In general, the comedy genre is very diverse and adaptable. It can be mixed with other genres or styles.

2.4 The Information About Xu Zheng's Film

Xu Zheng - Chinese mainland actor, director, producer, graduated from the Shanghai Theater Academy in 1994, then entered the Shanghai Drama Art Center. 2000 starred in the costume TV series "Sunny Piggy" to enter the film and television industry, in 2006, in Ning Hao's domestic comedy film "Crazy Stone" In 2006, he guest-starred as the villain Feng Dong in Ning Hao's domestic comedy film Crazy Stone, and has since formed an indisdisable bond with comedy films , the urban comedy Call for love was the first comedy film starring Xu Zheng, which was mainly an urban light comedy melodrama in which Xu Zheng plays a divorced, older man named Xu Lang, who, with the help of a magical cell phone, goes on a blind date with a different type of lady to find love. The drama of the film comes from the difference in behavior caused by the difference in personality between the women of different personality types and Xu Lang. In 2009, Xu Zheng starred in the sitcom One Night in Supermarket, successfully portraying the comedic character He Sanshui, a somewhat cowardly and calculating Shanghai bald man who does a particularly manly thing, "robbing" a supermarket and, In the process of "robbery", he always keeps his own bottom line and principle, never take a penny more, and deducts the cost of snacks that his cousin has eaten, and protects others without fear of danger when he meets a real bandit, which rounded and three-dimensional comedic character image lays the foundation for Xu Zheng to open up his own way of comedy, and lets him find a comedy line that suits him. The 2010 film Lost On Journey starring Xu Zheng and Baoqiang Wang was a turning point in the formation of Xu Zheng's comedy film

model. Lost On Journey followed the model of American road comedies, adding China's unique social events such as the Spring Festival, and China's local humanistic atmosphere of the rural towns, etc., which not only successfully portrayed comedic characters "Li Chenggong" and "Niu Geng", the unique comedy plot design is also enjoyed by the audience. In 2012, Xu Zheng starred in and made his debut as an executive producer of the movie Meet The In Laws, which continues the line of urban light comedy, telling the story of "three-no" young man Fan Qiangqiang, who has no house, no savings, and no money. The movie is a light urban comedy about a young man, Fan Qiang, who has no house, no savings and no money, and how he succeeds in winning over a rich woman. As an actor, Xu Zheng has acted in 35 TV dramas and 22 movies so far, rich performing experience. In December 2012, Lost in Thailand, written, directed and starred by Xu Zheng, was released in theaters nationwide, representing the high level of completion of Xu Zheng's comedy films. The film grossed 1.267 billion yuan, becoming the first Chinese-language film in the history of Chinese cinema to gross over 1 billion yuan, with more than 39 million viewings, surpassing the record of 27.64 million viewings in China's mainland market set by Avatar, and won the "15th Huabiao Award for Outstanding Young Director", the "2012 China Film Development Award for Box Office Promotion" and the "7th Asian Film Awards 2012 Top Box Office Award". The 15th Huabiao Award for Outstanding Young Director, the 2012 China Film Development Award for Box Office Impetus, and the 2012 Top Box Office Award at the 7th Asian Film Awards. " and other awards, causing a warm discussion in the film industry and the literary world, "Lost in Thailand" as a successful phenomenal comedy film, in the portrayal of comedy characters, comedy plot construction, the use of genre elements, the construction of the visual spectacle, etc. are shown, exotic Thai elements plus Xu Zheng, Wang Baoqiang, Huang Bo's performances coupled with the people on the journey of the dilemma and various misunderstandings and coincidences of the plot collision constitute a pleasant and hilarious life journey, leaving many good memories for the audience. 2015 by Xu Zheng again directed and starred in the Lost in Hong Kong total box office revenue reached 1.613 billion, which pushed Xu Zheng once again to the peak of the comedy film, Lost in Hong Kong location in Hong Kong, the director is very heartfelt and deliberately constructed audience, builds up almost all the

audience's feelings and imagination about Hong Kong - there is nothing better than music to match the nostalgia of a movie, and director Xu Zheng plays almost all the Cantonese songs from his past youth as a single track; the classic scenes that appeared frequently in Hong Kong's old movies: Skyline 100, Tsimshatsui, Temple Street, Victoria Harbor, etc.; hundreds of cultural symbols that represented Hong Kong Hundreds of cultural symbols representing Hong Kong are quickly presented: Hong Kong style cafes, fishballs, kooks, double-decker buses, big yellow ducks, and other cultural symbols with Hong Kong icons. In Lost in Hong Kong, the creators build a public memory space about Hong Kong for the audience. Almost every laughing point is accompanied by the presentation of a Hong Kong cultural symbol, and the audience can make a collage of the golden years of Hong Kong in those years, we are not watching a movie, but living in this movie. The first two Lost in Thailand and Lost in Hong Kong, more is the story of the scene set in a relatively closed urban space - very suitable for the Chinese audience's "family fun" psychological expectations, do not have to be too open, and ultimately to return. On January 25, 2020, Xu Zheng's third film, Lost in Russia, won the Golden Crane Award at the 33rd Tokyo International Film Festival's Chinese Film Week. Although the locale chosen is the vast and open Russia, the film's Russian title is Затерянные в России, and the English title is Lost in Russia, which clearly indicates that the film will show many elements of the Russian national culture and the unique Russian style and human landscape. Firstly, the name of the main character, Xu Ivan, is derived from the classic Soviet movie Иваново детство from the 1950s. In the rest of the plot, the movie narrates the origin of Ivan's name - the love story of his mother, Lu Xiaohua, in Russia. Secondly, the main line of the film revolves around the choir organized by Lu Xiaohua going to the Red Star Theatre in Moscow to sing "Ой, цветёт калина", which is the theme song of the Soviet film "Кубанские", which was widely circulated in China in the 1950s, and it was through this film that the nation learned about collective farm life in the USSR, and the lyrics of which express a young girl's recollection of her beloved and her thoughts about him. "By the field and the creek, the cranberry blossoms bloom, there is a young man who is so beloved ...." From the historical background to the general meaning of the lyrics, the song has a strong historical and cultural flavor as well as a strong personal emotional yearning. On the occasion of the 70th anniversary of the

establishment of diplomatic relations between China and Russia, director Xu Zheng drew on Russian culture and chose this song as the one that Xu's mother traveled all the way to Russia to sing, which fully expresses Xu's mother's emotional "lost": the sincere love of her youth is a mess after marriage, but she holds on to the sincere feelings of her youth. As scholars have analyzed, Xu's mother singing of "Ой, цветёт калина" symbolizes "the complexity of emotions that cannot be expressed in words between the people of the two countries since the establishment of diplomatic relations between China and the Soviet Union." Thirdly, the movie also shows the natural scenery and humanities of Russia on the way to the country. The film will be set in the longest railroad from Beijing to Moscow, along the way to show exotic stations, neon cruise ships, the Red Star Theater, vast ice fields and panoramic views of Moscow ...... from Thailand to Russia, netizens laughingly called Xu Zheng's film is the hot weathervane of China's outbound tourism. As the director himself shared on the forum about his experience of filming Lost in Russia, "From Baikal Lake in winter, to Moscow, and then rolling through St. Petersburg, the movie shows the flavors and characteristics of many Russian cities and tells the story of parent-child relationships in the last generation. During the filming also felt the dedication of Russian filmmakers and their love for culture and art." The exotic culture of the movie Lost In Russia connects individual emotions with national history, highlights the emotional problems of the protagonists in the time and space scenes of the exotic culture, and narrates these problems in a "binary opposition" emotional narrative, which sets out the meaning behind the emotions.

2.5 Related Research Literature

Yang and Liang mentioned in Lens Processing Techniques Based on Movie Visual Style, "In the process of rapid development of the movie industry, the enhancement of film and television production technology and the audience's appreciation ability has forced the production and processing technology of movie works to be urgently improved and perfected, and the entire production process of a movie is composed of one single lens, which, as the most basic unit, will present different visual experiences and feelings to the audience if different processing

methods are used for it. The whole production process of a movie is composed of one lens, as the most basic unit, different processing methods will present different visual experiences and feelings to the audience. In the long course of development of movies, the processing techniques of lenses have been derived from many different categories, to present the best side of the visual style of the movie, it is very necessary to strengthen the research and analysis on the lens processing techniques for the purpose of enhancing the visual style of the movie, and it has a certain practical significance. It has certain practical significance(Yang & Liang, 2015).

Yuan(2019) mentioned in Analysis of the Commercial Value of Contemporary Chinese Comedy Films: "No matter what brings joy, anger, sadness or joy to the audience, as long as it can immediately make people react immediately, it is effective. Modern comedy films are most influenced by Bakhtin's 'carnival' theory, in which carnival laughter has three characteristics, first of all, the laughter of the whole people, and second, this kind of laughter makes the whole world look ridiculous and is aimed at everyone and everything. Finally, this kind of laughter has both excitement, joy and cynicism, affirmation contains negation, and has a dual character, which is also prominent in the current Chinese comedy films.

Dong(2019) said in Talking about the use of lighting in movie works--Taking Zhang Yimou's Shadow as an Example, "As a form of art that expresses and reproduces life, the role of lighting is to achieve a natural and realistic effect, which can strongly support the expression of the overall needs. The role of lighting in imitating, restoring, and creating effects comes from the spiritual feelings brought to us by the Lord of all things, the sunlight. Learning to feel and capture the differences in light changes, conveying the reality of light in the objective world, and correctly and reasonably utilizing the subjective psychological feelings that light creates in human beings is the meaning of the art of illumination".

He(2020) mentioned in the article Research on the Music of Stephen Chow's Classic Movie Works, "Movie music is an important part of movie works and an important link in interpreting movies. A good movie music plays a vital role in the

quality and influence of the whole movie. Since the birth of the sound film, people have been trying to figure out the relationship between sound and picture, and how to harmonize the two. So what kind of role does film music have in a movie work? If we can figure out this question, we will have a much clearer idea and direction when scoring a movie".

Chapter 3

Research Methodology

The research aims to explore the objectives of the research which are 1) to study the narrative structure of Xu Zheng's film and 2) to study the film language of Xu Zheng's film. The research applies a qualitative research approach utilizing textual analysis to interpret the research objectives .There are research methodologies as follows:

3.1 Population and samples

The research examines the narrative structure and film language of Xu Zheng's films. The research uses the purposive sampling method is utilized to select three films that are directed by Xu Zheng. The films are released between 2012-2020 and won the film awards. They are as follows:

Table 3.1 Award-winning information for the three films

Date	Name of Film	Winning Awards
2012-12-12	Lost in Thailand	The 33rd Hong Kong Film Awards（Best Cross-Strait Chinese-Language Film） 32nd Popular Film Hundred Flowers Awards（Best Actor） The 15th China Film Huabao Awards(Outstanding New Director Award） The 7th Asian Film Awards (Highest-Grossing Asian Film Award）

Table 3.1 Award-winning information for the three films (continued)

Date	Name of Film	Winning Awards
		The 13th Chinese Film Media Awards（Centennial Media Tribute to Filmmaker of the Year） The 20th Beijing College Student Film Festival（Best Visual Effects Award） (Wikipedia contributors, 2023)
2015-9-25	Lost in Hong Kong	Best Actor of the Year at the 11th Sino-American Film Festival（Chinese Young Director Award，Best Actor of the Year Award） (Wikipedia contributors, 2023)
2020-1-25	Lost in Russia	33rd Tokyo International Film Festival Chinese Cinema Week (Golden Crane Award) 2019 Weibo Night (Most Anticipated Film for the Spring Festival Slot on Weibo) (Wikipedia contributors, 2023)

Source: Compiled by Researcher

3.2 Research Instruments

The research is divided into 2 parts.

Part1: The narrative structure of Xu Zheng's film.

Narration is a set of presentational, organizational, and discursive cues that deliver the story information to the audience. Narration refers to the structure of story

of Xu Zheng's films, into three distinct sections. Such as is the 1) beginning 2) the middle and 3) the end.

This research uses the concept of three Acts structure to explain Xu Zheng's film.

Table 3.2 The concept tool of three Acts structure

Film name	Act 1	Act2	Act3
Lost in Thailand			
Lost in Hongkong			
Lost in Russia			

Part 2:The film language of Xu Zheng's film.

Film language is a method of narrative expression, which promotes the development of narrative and plot. The mise en scène, lightning&colour, sound and camera shot size together define the film's language. Film language refers to lightning &colour, and camera shot sizes.

This research uses the concept of film language to explain Xu Zheng's film.

Table 3.3 The concept tool of three film language

Film name	Lighting	Colour	Camera shot size
Lost in Thailand			
Lost in Hongkong			
Lost in Russia			

3.3 Data Collection

This study collects data that represents of Xu Zheng's film from the website s uch as: https://www.youtube.com/watch?v=liciREo13DA (Lost In Thailand）; https://

olevod1.com/index.php/vod/play/id/24511/sid/1/nid/1.html (Lost In Hong Kong); http
s://www.youtube.com/watch?v=Xe3Ot_HriC0&t=3390s (Lost In Russia).

3.4 Data Analysis

This research describes the data analysis that follows the objective of the
research. They are follows:

Chapter4: The narrative structure of Xu Zheng's film.

Chapter5: The film language of Xu Zheng's film.
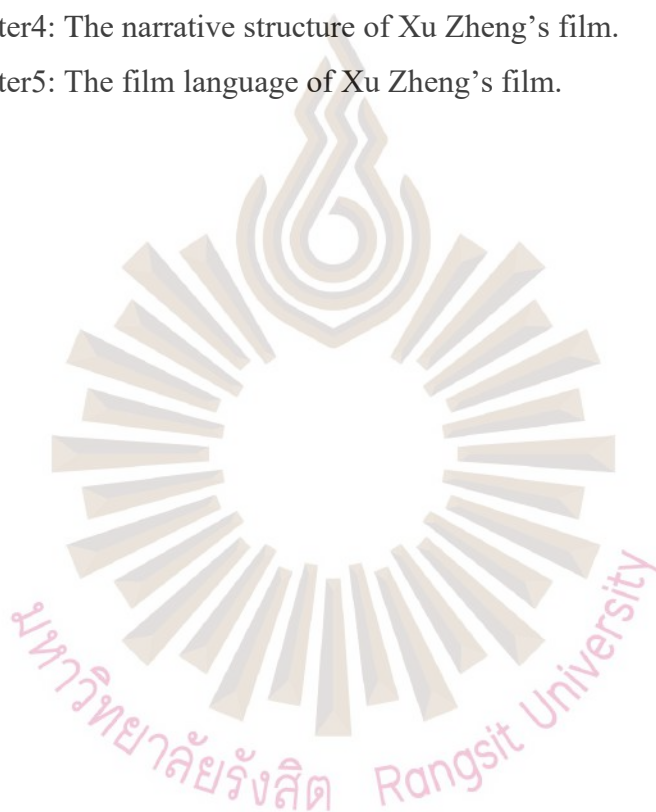
Chapter 4

The Narrative Structure of Xu Zheng's Film

The research aims to study the narrative structure of Xu Zheng's film. The research applies a qualitative research approach utilizing document analysis to interpret the research objectives. The research used the concept of Three Act Structure to study. They are as follows:

4.1 The Story of Lost in Thailand

Xu Lang is a successful businessman who plans to travel to Thailand to retrieve the authorization for a product he developed, aiming to defeat his competitor and classmate Gao Bo and secure significant commercial gains. However, by a twist of fate, he is unwittingly drawn into a challenging and humorous journey through Thailand with his unlucky travel companion Wang Bao and rival Gao Bo. Along the way, the trio encounters various comical and bizarre adventures, gradually breaking down their prejudices and discovering the true meaning of life: friendship, family, and tolerance.(figure 4.1)
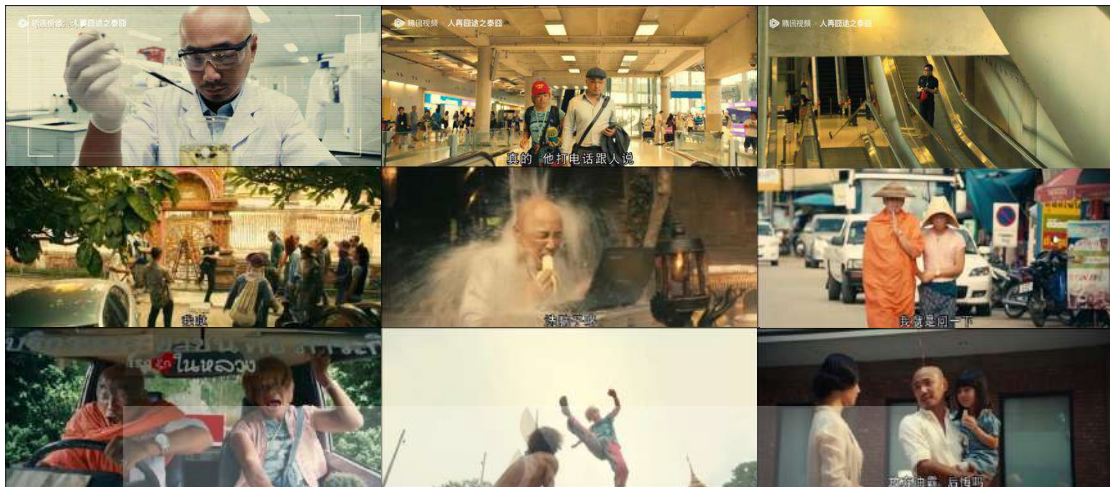
Figure 4.1 Lost in Thailand

Source: Xu, 2012

4.2 Three Act Structure of Lost in Thailand

Act I

Exposition: Business man Xu Lang successfully invented the product "YouBa" in five years, he ignored his family, and had disagreements with his rivals because of the interests of the product.(figure 4.2)

Figure 4.2 Xu Lang's product invention was successful, his wife filed for divorce, and his competitors competed for product authorization.

Source: Xu, 2012

Inciting Incident: Xu Lang is forced to travel to Thailand alone due to a dispute with his competitor Gao Bo over the authorization for "Youba," to find the company's largest shareholder, Zhou Yang, and secure the authorization.(figure 4.3)

Figure 4.3 Xu Lang flew to Thailand to obtain the product authorization

Source: Xu, 2012

Plot Point One: After learning that Xu Lang is seeking the authorization, Gao Bo installs a tracker on Xu Lang's phone and follows him to Thailand.(figure 4.4)
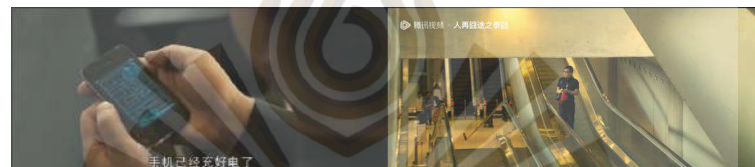
Figure 4.4 Gao Bo in Xu Lang mobile phone installation tracker,

also came to Thailand

Source: Xu, 2012

Act II

Rising Action: Xu Lang uses his encounter with Wang Bao on the plane to try to shake off his pursuer Gao Bo. However, instead of losing Wang Bao, Wang Bao ends up with him as a "close caretaker". (figure 4.5)

Figure 4.5 Wang Bao becomes Xu Lang's "personal bodyguard"

Source: Xu, 2012

Midpoint: The next day, Xu Lang and Wang Bao take a train to Chiang Mai to find Zhou Yang and obtain the authorization. Meanwhile, Gao Bo also arrives in Chiang Mai. (figure 4.6)

Figure 4.6 Xu Lang, Wang Bao and Gao Bo came to Chiang Mai

Source: Xu, 2012

Plot Point Two: Xu Lang mistakenly believes Wang Bao is an undercover agent sent by Gao Bo and drives him away. Xu Lang and Gao Bo then fight over the authorization in front of a temple, but at the crucial moment, Wang Bao shows up to help Xu Lang. (figure 4.7)

Figure 4.7 Xu Lang drove away Wang Bao, Wang Bao to save Xu Lang

Source: Xu, 2012

Act III

Climax: Xu Lang gives up the authorization to protect Wang Bao and fulfills one of Wang Bao's wishes. (figure 4.8)

Figure 4.8 Xu Lang gave up the product authorization letter

Source: Xu, 2012

Resolution: Since the authorization requires the signatures of both Xu Lang and Gao Bo to be valid, Xu Lang tears it up and gives up on "Youba." He reunites with his ex-wife and fulfills Wang Bao's final wish. (figure 4.9)

Figure 4.9 Xu Lang and his wife get back together

Source: Xu, 2012

4.3 The Story of Lost in Hongkong

Lost in Hong Kong tells the story of middle-aged businessman Xu Lai, who gets caught up in a crazy journey full of misunderstandings and adventures while searching for his first love in Hong Kong. Accompanying his wife Cai Bo on a trip, Xu Lai goes to Hong Kong and attempts to find his former girlfriend Yang Yi. However, an unexpected chase draws him into a series of hilarious events. In the end, Xu Lai realizes that true happiness lies in his family and reconciles with his wife, while also fulfilling his artistic dreams.(figure 4.10)
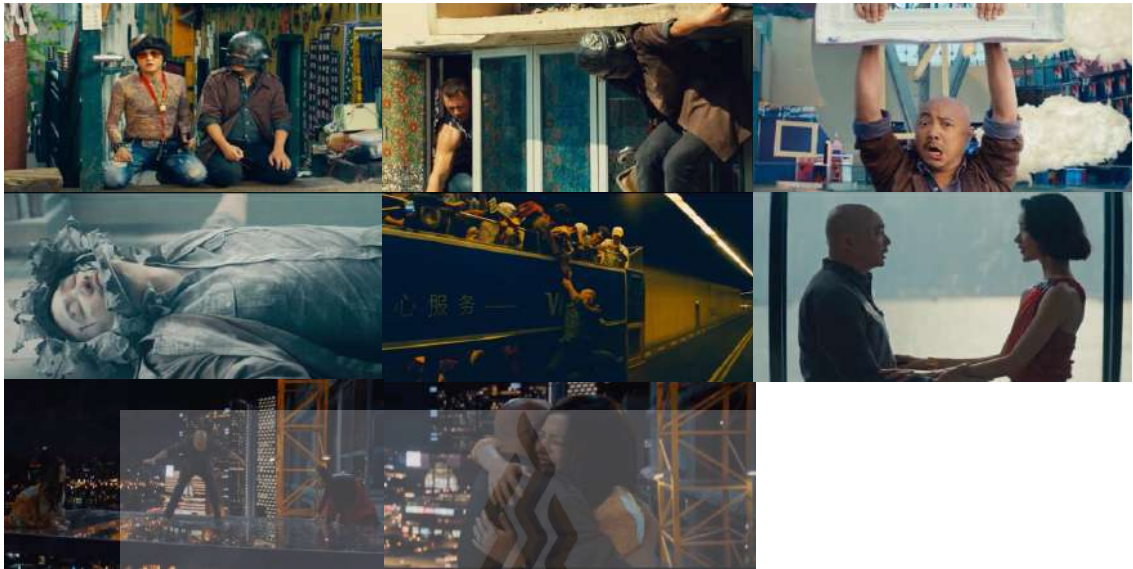
Figure 4.10 Lost in Hong Kong

Source: Xu, 2015

4.4 Three Act Structure of Lost in Hongkong

Act I

Exposition: Xu Lai and beautiful girl Yang Yi love each other, but after a while they are shattered by the cruel reality. After graduation, Xu Lai gave up his ideal and Cai Bo married, running a lingerie company. (figure 4.11)

Figure 4.11 Xu Lai to break up with first love Yang Yi, and Cai Bo married and
operator underwear company
Source: Xu, 2015

Inciting incident: Xu Lang, who regrets Yang Yi, learns that she is going to hold an exhibition in Hong Kong, so he meets Yang Yi in the name of traveling to Hong Kong with his family. (figure 4.12)

Figure 4.12 Xu Lai to name and family travel in the name of
Hong Kong to see Yang Yi
Source: Xu, 2015

Plot point one: Xu Lai's plans are repeatedly disrupted by Cai Lala, Xu Lai's wife's brother, who is involved in a murder in Hong Kong and experiences a variety of funny events. (figure 4.13)

Figure 4.13 Xu Lai's plan is disrupted by Cai Lala

Source: Xu, 2015

Act II

Rising action: Xu Lai reunites with Yang Yi, but their reunion is not as romantic as Xu Lai had hoped, and learns that his wife Cai Bo gave up a place at the University of Hong Kong for him and bought a warehouse for him to use as a studio. (figure 4.14)

Figure 4.14 Xu Lai came to meet Yang Yi and learned what his wife had done for him

Source: Xu, 2015

Midpoint: Xu Lai took Yang Yi and Cai Lala together to save Cai Bo who was kidnapped, Cai Bo learned the purpose of Xu Lai to Hong Kong. (figure 4.15)

Figure 4.15 Xu Lai came to rescue his wife, Cai Bo

Source: Xu, 2015

Plot point two: Xu Lai gives up his obsession with his first love and accepts the real life and feelings. (figure 4.16)

Figure 4.16 Xu Lai gave up the obsession of first love

Source: Xu, 2015

Act III

Climax: The climax occurs with Xu Lai resolving the misunderstandings and accepting the reality of his life and relationships, rather than clinging to his past fantasies about Yang Yi. (figure 4.17)

Figure 4.17 Xu Lai came back together with his wife

Source: Xu, 2015

Resolution: Cai Bo became pregnant, and Cai Lala recorded the whole story on dvd, and won the 34th Hong Kong Film Golden Picture Award for New Director. (figure 4.18)

Figure 4.18 Cai Bo pregnant, Cai Lala won the director award

Source: Xu, 2015

4.5 The Story of Lost in Russia

Xu Yiwan, a small boss, is caught up in a business dispute, but accidentally gets on a train to Russia with his mother. Along the way, he clashed with his mother and had to match wits with his rivals. In order to finally reach Moscow, he had to overcome difficulties with his mother, and finally not only helped her realize her dream of singing, but also faced the problems that had been avoided in family life. (figure 4.19)

Figure 4.19 Lost in Russia

Source: Xu, 2020

4.6 Three Act Structure of Lost in Russia

Act I

Exposition: The protagonist, Xu Yiwan, is a successful entrepreneur who has a strained relationship with his mother. His mother Lu Xiaohua treats him as a child, which leads to Xu Yiwan's impatience, and the relationship between the two becomes increasingly distant. At this time, Xu Yiwan and his wife are divorcing, causing Xu Yiwan to feel depressed. (figure 4.20)

Figure 4.20 Xu Yiwan had a strained relationship with his wife

Source: Xu, 2020

Inciting Incident: To go to the United States on business Xu Yiwan arrived at the airport only to find his passport in the mother, so went to the railway station to find a train to Russia to participate in the music festival mother to get a passport, due to the start of the train, Xu Yiwan accidentally set foot on this trip to Moscow. (figure 4.21)

Figure 4.21 Xu Yiwan unexpectedly set foot on this trip to Moscow

Source: Xu, 2020

Plot Point One: Xu Yiwan from Jining station car after getting off, because of worries about his mother a person to Moscow, and then get on the train to accompany mother to Moscow. (figure 4.22)

Figure 4.22 Xu Yiwan returned to the train to accompany his mother to Moscow

Source: Xu, 2020

Act II

Rising Action: During the train journey, Xu Yiwan has been suffering from his mother's "excessive care" and verbosity, and he tries to avoid interacting with her, while at the same time, Xu Yiwan learns on the train that his wife and her lawyer are having an affair. (figure 4.23)

Figure 4.23 Xu Yiwan was overcared by his mother

Source: Xu, 2020

Midpoint: As the quarrel between Xu Yiwan and his mother became more and more intense on the train, Xu Yiwan's mother was angry and got off the train early,and Xu Yiwan followed his mother. (figure 4.24)

Figure 4.24 Xu Yiwan's mother was angry and got off the train early

Source: Xu, 2020

Plot Point Two: Xu Yiwan learned of his mother's good intentions for so many years, and admitted his mistake like his mother, Xu Yiwan gave up the illusion of his wife and agreed to divorce his wife. (figure 4.25)

Figure 4.25 Xu Yiwan admitted his mistake to his mother
and confessed to divorce his wife
Source: Xu, 2020

Act III

Climax: Xu Yiwan helped his mother realize her dream and was proud of her. (figure 4.26)

Figure 4.26 Xu Yiwan helped his mother realize her dream
Source: Xu, 2020

Resolution: Xu Yiwan eventually realizes the importance of his mother and decides to repair his relationship with her. He put aside his estrangement with his mother and ex-wife and began to reassess his life.(figure 4.27)

Figure 4.27 Xu Yiwan decided to repair the relationship with his mother and
put down the barrier between his mother and ex-wife

Source: Xu, 2020

Table 4.1 The concept of three Acts structure

Film name	Act 1	Act2	Act3
Lost in Thailand	Exposition: Business man Xu Lang successfully invented the product "YouBa" in five years, he ignored his family, and had disagreements with his rivals because of the interests of the product. Inciting Incident: Xu Lang is forced to travel to Thailand alone due to a dispute with his competitor Gao Bo over the authorization for "Youba," to find the company's largest	Rising Action: Xu Lang uses his encounter with Wang Bao on the plane to try to shake off his pursuer Gao Bo. However, instead of losing Wang Bao, Wang Bao ends up with him as a "close caretaker." Midpoint: The next day, Xu Lang and Wang Bao take a train to Chiang Mai to find Zhou Yang and obtain the authorization. Meanwhile, Gao Bo also arrives in Chiang	Climax: Xu Lang gives up the authorization to protect Wang Bao and fulfills one of Wang Bao's wishes Resolution: Since the authorization requires the signatures of both Xu Lang and Gao Bo to be valid, Xu Lang tears it up and gives up on "Youba." He reunites with his

Table 4.1 The concept of three Acts structure (continued)

Film name	Act 1	Act2	Act3
	shareholder, Zhou Yang, and secure the authorization. Plot Point One: After learning that Xu Lang is seeking the authorization, Gao Bo installs a tracker on Xu Lang's phone and follows him to Thailand.	Mai. Plot Point Two: Xu Lang mistakenly believes Wang Bao is an undercover agent sent by Gao Bo and drives him away. Xu Lang and Gao Bo then fight over the authorization in front of a temple, but at the crucial moment, Wang Bao shows up to help Xu Lang.	ex-wife and fulfills Wang Bao's final wish.
Lost in Hongkong	Exposition: Xu Lai and beautiful girl Yang Yi love each other, but after a while they are shattered by the cruel reality. After graduation, Xu Lai gave up his ideal and Cai Bo married, running a lingerie company. inciting incident: Xu Lang, who regrets Yang Yi, learns that she is	Rising action: Xu reunites with Yang Yi, but their reunion is not as romantic as Xu had hoped, and learns that his wife CAI Bo gave up a place at the University of Hong Kong for him and bought a warehouse for him to use as a studio. Midpoint: Xu Lai took Yang Yi and Cai Lala	Climax: The climax occurs with Xu Lai resolving the misunderstandings and accepting the reality of his life and relationships, rather than clinging to his past fantasies about Yang Yi. Resolution: Cai Bo became pregnant,

Table 4.1 The concept of three Acts structure (continued)

Film name	Act 1	Act2	Act3
	going to hold an exhibition in Hong Kong, so he meets Yang Yi in the name of traveling to Hong Kong with his family. Plot point one: Xu Lai's plans are repeatedly disrupted by Cai Lala, Xu Lai's wife's brother, who is involved in a murder in Hong Kong and experiences a variety of funny events.	together to save Cai Bo who was kidnapped, Cai Bo learned the purpose of Xu Lai to Hong Kong Plot point two: Xu Lai gives up his obsession with his first love and accepts the real life and feelings.	and Cai Lala recorded the whole story on dvd, and won the 34th Hong Kong Film Golden Picture Award for New Director.
Lost in Russia	Exposition: The protagonist, Xu Yiwan , is a successful entrepreneur who has a strained relationship with his mother. His mother Lu Xiaohua treats him as a child, which leads to Xu Yiwan's impatience, and the relationship between the two becomes increasingly distant. At this time, Xu Yiwan and his wife are divorcing,	Rising Action: During the train journey, Xu Yiwan has been suffering from his mother's "excessive care" and verbosity, and he tries to avoid interacting with her, while at the same time, Xu Yiwan learns on the train that his wife and her lawyer are having an affair. Midpoint: As the	Climax: Xu Yiwan helped his mother realize her dream and was proud of her Resolution: Xu Yiwan eventually realizes the importance of his mother and decides to repair his relationship with her. He put aside his

Table 4.1 The concept of three Acts structure (continued)

Film name	Act 1	Act2	Act3
	causing Xu Yiwan to feel depressed. Inciting Incident: To go to the United States on business Xu Yiwan arrived at the airport only to find his passport in the mother, so went to the railway station to find a train to Russia to participate in the music festival mother to get a passport, due to the start of the train, Xu Yiwan accidentally set foot on this trip to Moscow. Plot Point One: Xu Yiwan from Jining station car after getting off, because of worries about his mother a person to Moscow, and then get on the train to accompany mother to Moscow.	quarrel between Xu Yiwan and his mother became more and more intense on the train, Xu Yiwan's mother was angry and got off the train early, and Xu Yiwan followed his mother. Plot Point Two: Xu Yiwan learned of his mother's good intentions for so many years, and admitted his mistake like his mother, Xu Yiwan gave up the illusion of his wife and agreed to divorce his wife.	estrangement with his mother and ex-wife and began to reassess his life.

Source: Compiled by Researcher

Chapter 5

The Film Language of Xu Zheng's Film

The research aims to study the film language of Xu Zheng's films. The research applies a qualitative research approach utilizing document analysis to interpret the research objectives. The research used the concept of film language to study such as 1) Lighting 2) Colour and 3) Camera Shot Size. They are as follows:

5.1 The Film Language of Lost in Thailand

5.1.1 Lighting

The art and technique of using light sources to illuminate spaces, objects, or people. The light source is divided into key light, fill light and backlight. (Studiobinder, 2020)

Key light: The main source of main lighting

Figure 5.1 Wang Bao met Xu Lang on the plane, and took the initiative to chat

Source: Xu, 2012

From figure 5.1 shows comedic effect: Wang Bao's exaggerated expression is illuminated by the key light, which looks very funny; And Xu Lang's calm reaction is even more obvious under the bright light, and the two are in sharp contrast.

Figure 5.2 Xu Lang was watered from the top by Wang Bao

Source: Xu, 2012

From figure 5.2 shows comedic effect: By illuminating a particular prop or scene, the key light can make an inappropriate prop or environment more prominent, thus causing the audience to laugh.

Figure 5.3 Gao Bo at the hotel front desk that Xu Lang check in information

Source: Xu, 2012

From figure 5.3 shows Comedic effect: Gao Bo's smile gives the impression of confidence, sly and funny, soft and even key light illumines Gao Bo's entire face, highlighting his smiling facial expression, bringing his funny smile into the visual focus and causing the audience to smile.

Figure 5.4 Xu Lang, Wang Bao and Gao Bo escape

Source: Xu, 2012

From figure 5.4 shows Comedic effect: The key light shines from different directions, making the faces and costumes of the three people on the street form a

strong contrast of light and shadow, increasing the tension and funny sense of the chase.

Fill light: Used to soften the shadow cast by the main lamp

Figure 5.5 Wang Bao talks to Thai people in Chinese

Source: Xu, 2012

From figure 5.5 shows Comedic effect: The backlighting of the walls makes the background appear brighter, contrasting with the characters and highlighting their images, while the graffiti and irregular shadows on the walls create a chaotic atmosphere, making the scenes where Wang Bao communicates with the Thai people in Chinese even more comical and absurd.

Figure 5.6 Wang Bao wants Xu Lang to help him order in English

Source: Xu, 2012

From figure 5.6 shows Comedic effect: The softer fill light illuminates the opposite cheek of Xu Lang, keeping the shadow from being too deep, thus keeping Xu Lang's entire face visible to the audience, making his expression more dramatic and reinforcing his inner helplessness at Wang Bao's request.

Figure 5.7 Xu Zheng strayed into a foreigner's room

Source: Xu, 2012

From figure 5.7 shows Comedic effect: The fill light makes Xu Lang's eyes and facial features more prominent, especially his wide-open eyes and open mouth. This expression contrasts with the character's calm personality and brings out his exaggerated facial expressions to comedic effect.

Backlight: An auxiliary luminescent piece placed on the back of an object to give light to an object in front of it

Figure 5.8 Xu Lang went to the wrong room and hid under the bed

Source: Xu, 2012

From figure 5.8 shows Comedic effect: The room was warm and bright, in sharp contrast to Xu Lang's awkward posture as he searched for something under the bed, highlighting the absurdity and inappropriateness of his behavior.

Figure 5.9 Xu Lang and Wang Bao drove into a thatched house

Source: Xu, 2012

From figure 5.9 shows Comedic effect: Backlighting adds to the drama of the scene, giving the picture a sense of mystery and confusion. In comedy, this drama often foreshadows an impending accident or absurd plot, arousing the curiosity and expectation of the audience.

5.1.2 Colour: Color theory is a set of basic rules and guidelines for the effective use of color in art and design. These theories help artists and designers understand how to create visual and emotional harmony, contrast and balance through color matching. Color theory includes Monochromatic , Analogous ,Complementary, Triadic, Discordant, Associative, Transitional(ISDI ,2023)

Monochromatic: Use a single primary color

Figure 5.10 Wang Bao regardless of the past to find Xu Lang "reconciliation"

Source: Xu, 2012

From figure 5.10 shows Comedic effect: Despite the bleak atmosphere of the scene, which has a blue-green tone, Wang Bao's efforts to shield the rain with a small leaf in the pouring rain and his optimistic attitude give the audience a sense of absurd humor, such scenes usually evoke empathy and laughter from the audience.

Analogous: Colors next to each other on the color wheel

Figure 5.11 Gao Bo over the fence ready to chase Xu Lang

Source: Xu, 2012

From figure 5.11 shows The comedic effect: The warm yellow lighting adds a humorous atmosphere to the picture, creating a warm, soft feeling that makes the viewer feel that the character's fall is not frightening, but comical.

Figure 5.12 Xu Lang, Wang Bao and Gao Bo quarrel in the gangster area

Source: Xu, 2012

From figure 5.12 shows The comedic effect: Although they strayed into the gangster's area to argue, the use of yellow and orange made the scene look more intimate and relaxed, and even though there were some tense elements in the background, it still made the audience feel a relaxed and humorous atmosphere.

Figure 5.13 A group of people are celebrating Songkran Festival

Source: Xu, 2012

From figure 5.13 shows comedic effect: The image shows a group of people laughing and playing in a water war game, and the colors in the image range from warm yellow to orange to the surrounding darker tones, which are adjacent on the color wheel, creating a harmonious and warm visual effect.

Complementary: Two colors opposite each other on the color wheel

Figure 5.14 Wang Bao and Xu Lang discuss the ladyboy in the elevator
Source: Xu, 2012

From figure 5.14 shows comedic effect: Xu Lang's gray shirt and the gray of the background wall belong to the cool tone, Wang Bao's skin tone and the skin color of the ladyboy belong to the warm tone, and the female role as the background sets off the personality contrast of the two people, further strengthening the comedy effect.

Figure 5.15 shows Wang Bao fought with the gangster
Source: Xu, 2012

From figure 5.15 shows comedic effect: In this image, the bright blue of the character's hair and costume is in stark contrast to the darker orange-yellow light in the background, a contrast that not only visually appeals to the viewer, but also reinforces the comedic feel of the scene.

Associative: Based on the cultural or emotional associations that colors have with people,

Figure 5.16 Wang Bao is celebrating the Songkran Festival

Source: Xu, 2012

From figure 5.16 shows comedic effect: Through the environment and common colors in Songkran Festival to evoke people's memories and emotions of a specific culture or activity, to convey light-hearted visual elements, to strengthen the humor and entertainment of the fragments.

5.1.3 Camera Shot Size: is a film-maker's use of lens combination technology to connect one film picture to another, and then express a kind of emotion or idea. The use of camera refer to camera shots. Camera shots can give us clear indications of emotion, motive and give audiences clues as to things that may be about to happen. Camera shot size includes extreme close-Up, close-up, medium shot, medium long shot, long shot(Bordwell et al., 2010).

Close-up: Closely capture the character's face or other important details, such as the eyes, mouth, etc

Figure 5.17 After getting rid of Wang Bao, Wang Bao

suddenly appeared in front of Xu Lang

Source: Xu, 2012

From figure 5.17 shows comedic effect: Xu Lang's expression was serious and incredulous, and he was clearly puzzled by the scene before him. Wang Bao's expression is exaggerated and funny, highlighting his optimistic attitude and innocent sense of ignorance.

Figure 5.18 Wang Bao gives Gao Bo a massage

Source: Xu, 2012

From figure 5.18 shows comedic effect: Gao Bo's face, covered in facial masks and cucumber slices, is comical, in contrast to his serious image as a villain.

Figure 5.19 Xu Zheng and Gao Bo wrestled together

Source: Xu, 2012

From figure 5.19 shows comedic effect: His eyes were half-closed, his brow furrowed, and his mouth wide open, showing intense pain. This exaggerated expression is often used in comedies to add humor to the situation and allow the audience to find fun in the character's misfortune.

Medium Close-up: is between close-up and medium, usually from chest to head

Figure 5.20 Wang Bao sees his goddess Fan Bingbing

Source: Xu, 2012

From figure 5.20 shows comedic effect: Through the medium close-up shot, combined with the character's expressions and costumes, an anticipation of the upcoming funny scene is constructed. This expectation itself is part of the comedy effect, and the possible contrast between the audience's expectation and the character's final reaction is an important source of humor.

Medium Shot: The medium shot is a great way to capture both the details of an actors performance and their surroundings. The distance from the subject means you can frame up multiple actors at once, and capture everything they are doing in the scene.

Figure 5.21 Xu Lang went to the wrong room was found by the room owner

Source: Xu, 2012

From figure 5.21shows comedic effect: This shot amplifies the surprise and confusion on the character's expression, reinforcing the viewer's perception of his inner state. The way he looks directly at the camera, as if seeking the audience's sympathy or understanding, this "breaking the fourth wall" performance is often used in comedy to increase audience participation and entertainment.

Figure 5.22 Wang Bao fights with the gangsters

Source: Xu, 2012

From figure 5.22 shows comedic effect: The Angle shows the exaggerated expression of the character's wide mouth and protruding tongue, and the personalized clothing such as the printed vest, visually creating a punchline by amplifying the absurd elements of everyday life.

Medium Long Shot: shows the figure from above the knee to the head

Figure 5.23 Xu Lang is hiding in the wrong room

Source: Xu, 2012

From figure 5.23 shows comedic effect: The three characters in the background display intimate physical contact, it strengthened Xu Lang's awkward situation.

Long Shot: Used to describe shots in which the camera is far from the subject. In this shot, the viewer can see the full image of the subject as well as the environment in which they are located, usually including the figure from head to toe and the surrounding background.

Figure 5.24 Xu Lang, Wang Bao, Gao Bo escape from the gangster area

Source: Xu, 2012

From figure 5.24 shows comedic effect: This perspective not only shows the dynamics of the chase, but may also reveal the relative positions and possible obstacles between the chase participants, adding uncertainty and comedy to the plot. Buildings and street decorations in the background add to the cultural atmosphere, and these environmental elements may provide obstacles or jokes for the chase, such as narrow doors and corners, which are used in classic comedies to add physical humor.

Figure 5.25 Xu Lang and Wang Bao push the broken car together

Source: Xu, 2012

From figure 5.25 shows comedic effect: The wide, empty road forms a strong contrast with the characters in distress, emphasizing their situation at this time, and using the contrast between the environment and the characters' behavior to increase the humorous effect.

5.2 The Film Language of Lost in Hongkong

5.2.1 Lighting: is a key element to the mood of any film. It can be the difference between a happy and cheerful scene or a mysterious and ominous scene. Lighting is refer to key light ,fill light and backlight(Lannom, 2020).

Key light & Fill light

Key light: The main source of main lighting

Fill light: Used to soften the shadow cast by the main lamp

Figure 5.26 Xu Lai dressed up for seeing his first love

Source: Xu, 2015

From figure 5.26 shows comedic effect: The self-examination and shaving actions of the protagonist in front of the mirror, through the creation of light, not only highlight the actions of the characters, but also strengthen the self-cognition and embarrassment scenes in the comedy, reflecting a sense of humor in life.

Figure 5.27 Cai Lala tries to retrieve the hanging DVD

Source: Xu, 2015

From figure 5.27 shows comedic effect: Although the scene seems tense, the main light source highlights the exaggerated actions of the characters, and the fill light source creates a bright and clear visual effect that not only brings the protagonist into visual focus, but also enhances the visual impact of the characters through the darker treatment of the background.

Figure 5.28 Xu Lai see his first love Yang Yi

Source: Xu, 2015

From figure 5.28 shows comedic effect: The key light emphasizes the expression of the characters, an expectant expression makes the audience also look forward to what will happen in the next second, making it stand out in the crowded background, and the contrast of light and dark enhances the visual appeal of the scene, but also affects the expression of emotions.

Back light: An auxiliary luminescent piece placed on the back of an object to give light to an object in front of it

Figure 5.29 Cai Lala tried to pull Xu Lai back under the bus

Source: Xu, 2015

From figure 5.29 shows comedic effect: The backlight accentuates the silhouette of the action, adding drama and visual impact to the action,

Figure 5.30 Xu Lai and Yang Yi kiss at school

Source: Xu, 2015

From figure 5.30 shows comedic effect: Although the backlight makes the details of the characters' faces less obvious, it enhances their contours and intimate movements with each other, such as touching each other's faces. This lighting can highlight the movement of the characters rather than the words, and sometimes this non-verbal communication can produce unexpected humor.

5.2.2 Colour

Monochromatic: Use a single primary color
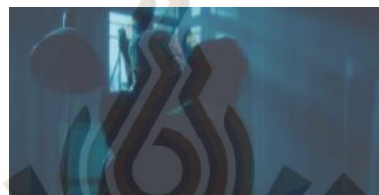
Figure 5.31 Xu Lai and Yang Yi kiss in the school's studio

Source: Xu, 2015

From figure 5.31 shows comedic effect:Using a monochromatic range of cool tones can create a visually mysterious or unusual effect. In comedy, this effect is often used to create humorous contrasts, such as absurd or comical events occurring in a seemingly serious situation, to increase the level and depth of the humor.

Figure 5.32 Xu to wear head props were Cai Lala press explosion

Source: Xu, 2015

From figure 5.32 shows comedic effect: The monochromatic tone helps to highlight the main elements, and in this image, the character's helmet becomes the focal point, a design that reinforces the humorous nature of the character and the

comical sense of the scene. The audience may not expect such absurd elements in such a calm color background, thus adding a level of humor.

Analogous: Colors next to each other on the color wheel

Figure 5.33 Xu Lai and Yang Yi walk on the campus

Source: Xu, 2015

From figure 5.33 shows comedic effect: The use of analogous colors can make the whole scene look more harmonious and unified, and this sense of harmony can enhance the comfort and intimacy of the scene. In comedy, this use of color can help create a lighthearted background, allowing humorous elements to blend in more naturally.

Figure 5.34 Xu Lai and Yang Yi ready to kiss but Yang Yi classmates pull away

Source: Xu, 2015

From figure 5.34 shows comedic effect: The emotional communication of the main characters in the image - the expressions of hugging and smiling - is warmly framed by the surrounding colors. This application of color not only emphasizes the positive emotions between the characters, but also provides an optimistic and positive background for the comedic situation.

Complementary: Two colors opposite each other on the color wheel

Figure 5.35 Xu Lai and Cai Lala go to the lock person to
remove the helmet on the head
Source: Xu, 2015

From figure 5.35 shows comedic effect: The use of complementary colors enhances the visual impact of the picture, and in a modern environment filled with bright billboards, Xu Lai wears a captive helmet prop, a dissonance that adds to the comedic nature of the scene. The use of complementary colors makes this incongruity more obvious, and viewers can immediately perceive the absurdity and humor.

Figure 5.36 Xu Lai and Cai Bo were rescued after falling from a building
Source: Xu, 2015

From figure 5.36 shows comedic effect: Using this combination of bright and strong colors can create a surreal atmosphere, which is a common technique in comedy. It helps bring viewers into a more exaggerated world where actions and reactions don't have to fit reality exactly, allowing for more freedom to explore humor and absurdity.

5.2.3 Camera Shot Size

Close-up: Closely capture the character's face or other important details, such as the eyes, mouth, etc

Figure 5.37 Xu Lai was Cai Bo buckle helmet props

Source: Xu, 2015

From figure 5.37 shows comedic effect: The use of close-ups to focus on a character's helmet and eyes to focus the audience's attention on his reactions and expressions is often used in comedy to reinforce a moment's punchline.

Medium Close-up: Medium range is between close-up and medium, usually from chest to head

Figure 5.38 Cai Lala take the lockmaker to Xu Lai

Source: Xu, 2015

From figure 5.38 shows comedic effect: The medium close-up show the characters' expressions and emotions, and the character's expression is infectious - his smile is wide and mischievous, and there are obvious smudges on his face. The exaggeration of this expression, combined with the tight perspective of the medium and close shots, effectively conveys a sense of humor and an absurd comedy style.

Medium Shot: Capture the image of the character from the waist to the head, which can simultaneously show the character's expression and part of the body language

Figure 5.39 Xu Lai tried to save Cai Lala

Source: Xu, 2015

From figure 5.39 shows comedic effect: With medium shots, the photographer not only shows the character's movements, but is also able to capture details of the surrounding environment that help the viewer understand the humorous context of the scene. At the same time, the cinematographer's use of lower angles enhances the drama and comicality of the characters' movements.

Long Shot: Used to capture broad scenes or large numbers of people

Figure 5.40 Xu Lai and Cai Lala were mistaken for actors by the director on set

Source: Xu, 2015

From figure 5.40 shows comedic effect: The male character on the left of the picture is dressed in an exaggerated costume, with full body tattoos and a bold red necklace, while the male character on the right is sitting on the street wearing a helmet prop, which is out of place in an everyday scene, and the two are sitting on the old street, the surroundings look chaotic. Using a long lens to capture this humorous scene allows the viewer to fully observe the two characters and their environment, which not only shows the full movements of the characters, but also depicts the background of the entire humorous scene.

Figure 5.41 Xu Lai took Cai Lala's hand

Source: Xu, 2015

From figure 5.41 shows comedic effect: This image uses a wide Angle to show the dynamics of the scene. Wide-angle shooting can not only capture the main characters in the scene, but also effectively show the environmental details and other characters in the background, thus enhancing the visual narrative. The extreme and unusual situation of Cai Lala hanging from the bottom of the bridge has a comedic effect in itself. This exaggerated visual representation makes the situation seem absurd and comical.

Figure 5.42 Xu Lai escaped from the house of a young gangster

Source: Xu, 2015

From figure 5.42 shows comedic effect: Such a scene from a high altitude can not only arouse the curiosity and interest of the audience, but also the wariness or possible antics of the characters in extreme positions (between tall buildings), this visual contrast reinforces the comic effect and allows the audience to find the joke in the tense situation.

5.3 The Film Language of Lost in Russia

5.3.1 Lighting: is a key element to the mood of any film. It can be the difference between a happy and cheerful scene or a mysterious and ominous scene. Lighting is refer to key light, fill light and backlight.(Studiobinder, 2020)

Key light: The main source of main lighting

Figure 5.43 Xu Yiwan's driver drove fast

Source: Xu, 2020

From figure 5.43 shows comedic effect: The use of the main light reveals the comic expressions of the characters, prompting laughter from the audience

Figure 5.44 Xu Yiwan was reprimanded by his mother for

drinking and chatting with the Russian girl

Source: Xu, 2020

From figure 5.44 shows comedic effect: This use of light, especially on the prominent expression of his face, enhances the comedic effect because it makes it easier for the audience to catch and feel the character's emotions.

Back light: An auxiliary luminescent piece placed on the back of an object to give light to an object in front of it

Figure 5.45 Lu XiaoHua is singing on the stage

Source: Xu, 2020

From figure 5.45 shows comedic effect: This image mainly uses back light technology to create a dramatic effect. The backlight places the light source on the back between the camera and the subject, making the subject sharp in outline, while the detailed features of the subject appear slightly hazy. In this lighting layout, the backlight highlights the outline of the characters and creates a strong visual contrast, adding dramatic tension and visual impact to the scene.

Figure 5.46 Xu Yiwan want to change the room was thrown out

Source: Xu, 2020

From figure 5.46 shows comedic effect: In this image, backlighting is used to enhance the dramatic tension of the scene, which visually creates a more dramatic backdrop for the comic plot to unfold. This strong visual effect, coupled with the character's performance, can reveal a sense of humor in a self-evident

5.3.2 Colour: Our modern understanding of light and color begins with Isaac Newton (1642-1726) and a series of experiments that he publishes in 1672.In film, colour theory states that various colours have the power to illicitly specific emotional responses in the audience. By manipulating colours as a director or cinematographer, you can instantly create a mood for your film, thus helping to tell your story. Various

colour combinations and juxtapositions are said to have an impact on the viewer (ISDI, 2023)

Monochromatic: Use a single primary color

Figure 5.47 Xu Yiwan's frozen face freezes

Source: Xu, 2020

From figure 5.47 shows comedic effect: The characters in the picture bring visual comedy with their frozen expressions and strange hats on their heads. The use of single tone makes the expression and state of the characters appear more exaggerated and humorous by strengthening the feeling of cool tone. Therefore, under such extreme environmental conditions, the discomfort and exaggerated reaction of the characters are naturally transformed into comedic elements.

Analogous: Colors next to each other on the color wheel

Figure 5.48 Xu Yiwan was overtaken by her mother

Source: Xu, 2020

From figure 5.48 shows comedic effect: The comedic device is embodied in the interaction and expressions of the two characters. Lu Xiaohua looks at Xu Yiwan with a smile on his face, while Xu Yiwan is absorbed in eating, showing a homely humorous scene, and the warmth of colors enhances this homely warm atmosphere,

allowing the audience to feel humor in a relaxed environment, especially in such an intimate and everyday scene.

Figure 5.49 Xu Yiwan and his mother stayed at the Russian's home for one night

Source: Xu, 2020

From figure 5.49 shows comedic effect: The colors of the room include a range of warm browns, from deep wood to lighter wood grain colors, which are very close together, creating a harmonious and welcoming environment. In addition, details in the environment, such as photos on the wall and cluttered furniture arrangements, add a certain sense of life-like reality, which can be used to enhance a character's trustworthiness and down-to-earth sense of humor.

Figure 5.50 Xu Yiwan tells the Russian girl on the train about him and his ex-wife

Source: Xu, 2020

From figure 5.50 shows comedic effect: The warm tones of the interior contrast with the cold blue night scene outside, and this environmental contrast can be used to emphasize a character's current mood or an upcoming plot twist, thereby adding humor or drama to a comedic situation.

Figure 5.51 Xu Yiwan took his mother to the opera house in a hot air balloon

Source: Xu, 2020

From figure 5.51 shows comedic effect: The colors in the image are mainly concentrated in the warm yellow to red range, and these colors are adjacent to each other on the color wheel, together creating a warm and vibrant atmosphere, and the use of colors reinforces this sense of fun and adventure, making the entire scene not only visually appealing, but also emotionally pleasing.

Complementary: Two colors opposite each other on the color wheel

Figure 5.52 Xu Yiwan and Lu Xiaohua quarrel in the carriage

Source: Xu, 2020

From figure 5.52 shows comedic effect: The contrast between the blue color of the background and the warm tone of Lu's lavender blouse in this image may suggest a kind of unequal emotional engagement that is common in families, thereby stimulating the audience's empathy and humor for similar situations in daily life. This slight conflict and dissonance of emotions, set against the complementary tones, gives the scene both emotional depth and a slight sense of humor.

Figure 5.53 Xu Yiwan's mother participated in singing and dancing on the boat

Source: Xu, 2020

From figure 5.53 shows comedic effect: The banquet venue makes heavy use of red (such as costumes, balloons and other decorations), while the green garland decorated on the white walls in the background is a complementary green tone, red is often associated with enthusiasm and energy, while green provides a sense of balance and freshness, and this use of color adds a high mood and a festive happy atmosphere in the worded. In addition, this bold use of color may also hint the audience that this is a special, non-everyday occasion, enhancing the particularity of the comedic situation.

5.3.3 Camera Shot Sizes: is a film-maker's use of lens combination technology to connect one film picture to another, and then express a kind of emotion or idea. The use of camera refer to camera shots. Camera shots can give us clear indications of emotion, motive and give audiences clues as to things that may be about to happen(Bordwell et al., 2010).

Medium Shot: Capture the image of the character from the waist to the head, which can simultaneously show the character's expression and part of the body language

Figure 5.54 Xu Yiwan argued with his mother on the train

Source: Xu, 2020

From figure 5.54 shows comedic effect: This shot size help emphasize the emotional exchange between the two protagonists. They stood face to face, their expressions tense, engaged in a heated conversation. This tense mood is in sharp contrast to the calm atmosphere usually expected in an enclosed space like a train, and the exaggerated expressions of the characters and the high emotions, combined with the compact space, enhance the comedic effect of the scene, allowing people to find fun in a tense or awkward situation.

Medium Long Shot: The medium perspective shows the figure from above the knee to the head

Figure 5.55 Xu Yiwan was overtaken by her mother

Source: Xu, 2020

From figure 5.55 shows comedic effect: The image, which shows Xu Yiwan's movements in the train corridor through a medium long shot, looks shaky, which can embody a comically unbalanced state. The narrowness of the hallways and the movement of the trains can make it difficult for the characters to keep their balance, resulting in a comedic effect. Viewers might relate to the embarrassed or confused expression he displays while trying to stay steady.

Long Shot: Used to describe shots in which the camera is far from the subject. In this shot, the viewer can see the full image of the subject as well as the environment in which they are located, usually including the figure from head to toe and the surrounding background.

Figure 5.56 Xu Yiwan wanted to change the room but accidentally
involved in a quarrel between husband and wife

Source: Xu, 2020

From figure 5.56 shows comedic effect: As can be seen from the picture, the scene takes place in a very narrow and crowded space, and the limitation of this space itself creates conditions for comedy, as it restricts the movement of the characters and can lead to physical bumps and squeezes, which are commonly used elements of physical humor in comedy. A variety of items scattered on the ground, including food, documents, and other personal items, can become improvised props during a dispute. In comedy, the accidental use of props can often lead to unexpected punchlines.

Table 5.1 The concept of film language

Film name	Lighting	Colour	Camera shot size
Lost in Thailand	Key light: the key light is often used to highlight the characters' expressions, especially in the case of accidents or funny situations. Bright expressions can make the audience feel the characters' reactions more directly, thus increasing the infectivity of comedy.	Monochromatic: give the audience a sense of absurd humor. Analogous: creating a harmonious warm visual effect. Complementary: Set off personality contrast, further	Close-up: Highlight the character's original personality and funny facial expressions. Medium Close-up: Build anticipation for the hilarious scenes to come.

Table 5.1 The concept of film language (continued)

Film name	Lighting	Colour	Camera shot size
	Fill light: when the characters are in embarrassment or trouble, the appropriate filling light can make the audience see the subtle changes of the characters' expressions more clearly. Back light: Backlighting is used to create dramatic silhouettes of characters or to emphasize the exaggeration of the action, such visual effects can make comedy scenes more dramatic and interesting.	strengthen the comedy effect Associative: It calls on the memory and emotion of Songkran Festival and conveys cheerful and relaxed visual elements.	Medium Long Shot: Exacerbates the character's awkward situation. Long Shot: Emphasize the situation of the character, and use the contrast between the environment and the character's behavior to increase the comedic effect. (Wikipedia contributors, 2023)
Lost in Hongkong	Key light &Fill light: The main light source highlights the exaggerated actions of the characters, and the auxiliary light source creates a bright and clear visual effect.	Monochromatic: Create mysterious or unusual effects, highlight the main elements, and add a little humor under the calm colors.	Close-up: It focuses on the props and expressions of the characters, using the audience's attention to the reactions and expressions of the characters to add

Table 5.1 The concept of film language (continued)

Film name	Lighting	Colour	Camera shot size
	Back light: Enhanced character contours, non-verbal communication can produce unexpected humor.	Analogous: Create a relaxed and pleasant background, enhance the comfort and intimacy of the scene. Complementary: Creating a surreal effect, the audience can feel the absurdity and humor in it.	comic effect. Medium Close-up: The expressions and emotions of the characters are displayed, thus effectively conveying the sense of humor. Medium Shot: It shows body language and the abundance of comedy around it. (Wikipedia contributors, 2023)
Lost in Russia	Key light: Make the character's facial expression prominent, so that the audience can easily capture and feel the character's emotions Back light:	Monochromatic: The use of cool colors reflects the character in such an extreme environment, naturally transforming the character's situation into a comedic	Medium Shot: The closed space, which is supposed to be calm, shows the actors who motivate the quarrels, the exaggerated expressions and high emotions of the

Table 5.1 The concept of film language (continued)

Film name	Lighting	Colour	Camera shot size
	Backlighting accentuates the silhouette of the characters, adding dramatic tension and visual impact to the scene.	element Aaalogous: The use of warm colors creates a harmonious homely feeling and allows the audience to feel humor in a relaxed environment, especially in the intimate and everyday scenes in the film. Complementary: The slightly discordant tones inspire empathy and humor in the audience for similar situations in everyday life, and the bold use of colors also hints at non-everyday occasions for the audience.	characters, and the combination of the tight space allows people to find fun in tense or awkward situations. Medium Long Shot: With a long lens to observe the characters and their environment, narrow corridors and the movement of trains can make it difficult for the characters to keep their balance, and the audience may notice the comical effect of the characters as they struggle to stay steady. (Wikipedia contributors, 2023)

Source: Compiled by Researcher

Chapter 6

Conclusion and Recommendation

The purpose of the narrative structure and film language of Xu Zheng's films are to:1) Study the narrative structure of Xu Zheng's film; 2) study the film language of Xu Zheng's film. This study uses text analysis to make a qualitative study of 3 comedy films released between 2012 and 2020,they are as follows:

Table 6.1 Award-winning information for the three films

Date	Name of film	Winning Awards
2012-12-12	Lost in Thailand	The 33rd Hong Kong Film Awards（Best Cross-Strait Chinese-Language Film） 32nd Popular Film Hundred Flowers Awards（Best Actor） The 15th China Film Huabao Awards（Outstanding New Director Award） The 7th Asian Film Awards（Highest-Grossing Asian Film Award） The 13th Chinese Film Media Awards（Centennial Media Tribute to Filmmaker of the Year） The 20th Beijing College Student Film Festival（Best Visual Effects Award） (Wikipedia contributors, 2023)

Table 6.1 Award-winning information for the three films (continued)

Date	Name of film	Winning Awards
2015-9-25	Lost in Hong Kong	Best Actor of the Year at the 11th Sino-American Film Festival（Chinese Young Director Award, Best Actor of the Year Award） (Wikipedia contributors, 2023)
2020-1-25	Lost in Russia	33rd Tokyo International Film Festival Chinese Cinema Week (Golden Crane Award) 2019 Weibo Night (Most Anticipated Film for the Spring Festival Slot on Weibo) (Wikipedia contributors, 2023)

Source: Compiled by Researcher

6.1 Conclusion

In his films, Xu Zheng presents comedy through the clever use of a three Acts structure. Here is a general summary of how he best expresses comedy within the three Acts structure. In act I, the opening scenes of all three films revolve around the protagonist's current life dilemmas, whether they are career challenges, relationship problems, or family disputes. These dilemmas provide emotional context for the story and set the tone for the events that follow. In act II, the emotional and interpersonal conflicts faced by the characters in the three films become more complex, driving the story forward and helping the characters grow and reach a climax. In act III, the protagonists of the three films finally resolve their relationship problems with the people closest to them. These films emphasize the transformation of the characters' minds and the value of important relationships.

Part 1 Narrative Structure

Act 1 :

The first Act (Act I) of these three films, Lost in Thailand, Lost in Hong Kong and Lost in Russia, can be found to have similarities in structure and theme, but there are obvious differences in details and motivations of the plot.

Similarities

The protagonist's life dilemma:

The opening scenes of all three films revolve around the protagonist's current life dilemma. Whether it's professional challenges, troubled personal relationships, or strained family relationships, these dilemmas provide an emotional backdrop to the story and set the tone for what follows.

Important Trips:

The first act of each film introduces an important journey that not only drives the plot, but also symbolizes the change and growth of the protagonist's inner world. Whether it's to Thailand, Hong Kong or Moscow, travel is key to how the story unfolds.

The introduction of conflict and motivation:

In the first act of each film, the main motivation of the protagonist and the impending conflict are explicitly introduced. These motivations and conflicts drive the story and show the audience the adventures and challenges to come.

The difference

Personal Motivation and background:

In Lost in Thailand, Xu Lang 's motivation is professional, disputes related to product licensing need to be resolved.

In Lost in Hong Kong, Xu Lai 's motivation is personal, stemming from his nostalgia for his past love and his dissatisfaction with his current marriage.

In Lost in Russia, Xu Yiwan is motivated more by a mix of family and personal crises, including a relationship with her mother and an impending divorce.

The way the plot moves forward:

In Lost in Thailand, the plot moves forward through external competition and technical controversy.

The plot of Lost in Hong Kong relies on personal emotional conflicts and unexpected family disturbances.

The promotion of the plot in Lost in Russia focuses more on family relationships and unexpected travel events.

The setting and tone of the story:

While both Lost in Thailand and Lost in Hong Kong involve travel, Lost in Thailand is set abroad and deals with broader cultural conflicts and commercial struggles, while Lost in Hong Kong focuses more on the contrast between an individual's past and present.

Lost in Russia through the discussion of family relations, with a deeper emotional color and the interaction between mother and son.

Act 2:

In the second acts of the three films, Lost in Thailand, Lost in Hong Kong and Lost in Russia, several similarities and differences can be seen, which are the key points that drive the development of the story and deepen the character conflict.

Similarities

Intensification of emotional and character conflict:

In the second acts of all three films, the protagonists face increasingly complex emotional and interpersonal conflicts. These conflicts drive the story further and play a key role in the growth of the characters and the climax of the story.

Plot advances brought about by turning points:

At the midpoint of each film there is an important twist that takes the story in a new direction. These turning points are important for deepening the complexity of the story and enhancing the emotional engagement of the audience.

The inner changes of the protagonist:

By the end of the second act, the protagonists have all undergone some form of inner change or decision that foreshadows the resolution and ending to come in the third act.

The difference

Nature and motivation of conflict:

In Lost in Thailand, the conflict revolves around obtaining licenses and dealing with the competition with Gao Bo.

In Lost in Hong Kong, conflicts revolve more around personal relationships and the handling of past emotions, especially Xu Lai's attachment to his first love and the conflict with real life.

In Lost in Russia, the conflict is at the level of mother-child relationship, involving misunderstanding within the family and intergenerational communication.

Context and background of the plot:

Lost in Thailand and Lost in Russia both have international travel Settings, but Lost in Thailand is in Thailand and related to business activities, Lost in Russia is on a train to Russia, more of a family and personal journey.

Lost in Hong Kong is set in Hong Kong and explores the conflict between art, personal ideals and family responsibilities.

The direction of the plot development:

The plot of Lost in Thailand is more about external conflict and antagonism.

Lost in Hong Kong is an inner conflict and a struggle between the past and the present.

Lost in Russia explores the repair of internal family relationships and the improvement of self-awareness.

Act 3:

In the third act of the three films, Lost in Thailand, Lost in Hong Kong and Lost in Russia, the main characters' emotional climax and solution to problems are shown, which also marks the ending of their respective stories.

Similarities

Emotional and relationship repair:

In the third act of all three films, the main characters finally resolve their relationship issues with their most important person. Whether it is family, friendship or love, these films emphasize the transformation of the characters' hearts and the value of important relationships.

Self-sacrifice and growth:

The climax of every film involves the main character making some form of self-sacrifice to achieve the greater good or fulfill the wishes of others. This self-sacrifice is usually accompanied by the protagonist's personal growth and a deep understanding of the values of life.

Solutions and reconciliation:

In the resolution phase of the third act, all story conflicts are resolved and misunderstandings and estrangement between the main character and other important characters are removed, often accompanied by reconciliation and emotional reunion.

The difference

Types and focus of relationships:

Lost in Thailand deals primarily with friendships and professional relationships, as well as a reassessment of personal worth and loyalty.

Lost in Hong Kong focuses more on the individual's relationship with the past, especially the conflict between first love and marriage, and the acceptance of real life.

Lost in Russia focuses on the restoration of the mother-child relationship and the individual's re-understanding of family values.

The end of the story:

The ending of Lost in Thailand underscores the importance of forgoing business interests to protect friends and redefine personal worth.

Lost in Hong Kong's ending symbolizes renewal and self-actualization through pregnancy and filmmaking success.

The ending of Lost in Russia emphasizes personal growth and repairing family relationships through understanding and accepting a mother's love.

Ways of expressing emotion:

In Lost in Thailand, emotional expression is achieved through actions and direct decisions, such as tearing up power of attorney.

In Lost in Hong Kong, emotion is expressed and resolved more through dialogue and emotional revelation.

Lost in Russia gradually shows the process of emotional reconciliation through a series of events and dialogues.

Xu Zheng uses film language techniques in his films to maximize comedic effects. Here is a general summary of how he best expresses comedy in a three-act structure. In terms of lighting, he uses bright main light to emphasize the characters' expressions and actions, while using backlight to enhance the separation of characters from the background and add visual depth. He alternates between high-contrast lighting and soft lighting in comedy and conflict scenes based on the needs of the plot, using changes in lighting to enhance the expression of emotions. In terms of color, he

uses vibrant and contrasting colors to enhance the comedic effect, especially in highlighting the absurdity and silliness of scenes. The choice of colors often matches the geographic background and cultural atmosphere of the film, such as the warm tones used in "Lost in Thailand" reflecting Thailand's tropical climate and rich cultural colors. In terms of camera shot sizes, he uses a range of extreme close-ups to wide shots, each shot size targeting a specific aspect of the comedic effect. Close-ups are often used to capture characters' expressions and small actions, magnifying the comedic effect; while wide shots or long shots show characters in isolation or comical situations against a vast background. During emotional turning points or critical conversations, use close-up shots to deepen the emotional layers and make the audience empathize with the characters' emotional states, enhancing their emotional engagement.

Part 2 Film Language

1) Lighting

Similarities

Use of Key Light:

All three films make extensive use of the main light to highlight the characters' facial expressions and emotional dynamics, especially in key comedic or conflict scenes.

Use of Back Light:

Backlighting is used to enhance the separation between the characters and the background, a consistent practice across all three films. Through backlighting, the outline of the character is highlighted, enhancing the visual depth and three-dimensional sense of the scene.

The rendering of emotion and atmosphere:

Lighting in these films is not only used to provide light, but also to enhance the emotional atmosphere and strengthen the narrative power of the story. This is done by alternating between high-contrast light and soft light to suit the emotional needs of different scenes.

Difference

Situational adaptation of lighting:

Lighting in Lost in Thailand tends to use brighter and more direct light sources to enhance the comedic effect, especially when highlighting the characters' expressions.

Lost in Hong Kong uses more complex lighting Settings in some dramatic scenes, such as backlighting and side lighting to enhance the emotional expression of the characters and the visual impact of the scene.

Lost in Russia, the lighting design is more focused on creating a more calm and depressed atmosphere, reflecting the film's heavier themes of family and emotion.

2) Colour

Similarities in the use of color

Enhance the comedy:

All three films use sharp and contrasting colors to enhance the comedic elements. The use of these colors helps to visually set up humorous or funny

situations. For example, by using bright contrasting colors, the absurdity of the situation is enhanced, making it appear more humorous.

Rendering of emotional atmosphere:

All three films use color to create or enhance a specific emotional atmosphere. The contrast of light and dark, cold and warm colors helps the audience visually feel the changes in the emotional atmosphere of the film, so as to better integrate the emotions expressed by the film.

The difference in the use of color

Reflection of culture and geography:

Lost in Thailand uses more warm colors, reflecting Thailand's tropical climate and rich local cultural colors. This use of color deepens the film's themes of travel and adventure.

Lost in Hong Kong uses more neutral tones in urban and modern Settings to reflect Hong Kong's urban feel and modern atmosphere.

Lost in Russia's use of color is more subdued, perhaps to match the film's chilly Russian landscape and heavier themes of family and emotion.

Mapping of emotion and plot development:

In Lost in Thailand, color changes with the protagonist's adventures and mood swings, such as the use of saturated colors at key plot points to emphasize emotional climax.

In Lost in Hong Kong, color is more used to reflect the conflicts and changes in the protagonist's inner world, such as the use of gradual colors to express the complexity of the protagonist's emotions.

In contrast, the colors in Lost in Russia are used to emphasize the emotional estrangement and the final reconciliation between the characters, and the process of conflict and reconciliation is demonstrated through the contrast of cold and warm colors.

3) Camera Shot Sizes

Similarity

Variety of lens applications:

All three films make extensive use of a wide range of lens sizes, from extremely close up to long shots. This variety of lenses helps filmmakers adapt their perspectives and focus to the needs of the plot, effectively conveying emotions and stories.

Wide application of medium shot:

Medium shot are frequently used in all three films to capture the details of the characters' performances and their surroundings. This helps to show not only the character's body language, but also interactions with other characters or environments.

Difference

Emotional reinforcement for close-up:

In Lost in Thailand, close-up are often used to emphasize the facial expressions of characters, especially in humorous or embarrassing situations, to enhance the comic effect and direct expression of emotions.

In contrast, in Lost in Hong Kong and Lost in Russia, close-up shots are also used to highlight the characters' expressions, but they are more used to deepen the emotional level and the audience's resonance in emotional turning points or key dialogues.

Long lens environmental display:

In Lost in Hong Kong, long shots are often used to show complex background Settings, which help to create a broad sense of the scene and show the characters' interaction with the environment.

In Lost in Russia, the long shot is more used to emphasize the open scenes in the journey and the loneliness or meditation of the characters, so as to reflect the inner emotional state of the characters and the theme depth of the story.

6.2 Discussion

The Act I of these three films all introduce the life status and problems faced by the protagonists in detail. For example, in Lost in Thailand, Xu Lang neglects his family because of his work and has fierce conflicts with his competitors. Xu Lai in Lost in Hong Kong is nostalgic for his past romantic relationship and tries to rekindle it. In Lost in Russia, Xu Yiwan's relationship with his mother is tense and he is experiencing the pain of divorce with his wife. And both use travel as a catalyst for the development of the story. In Lost in Thailand, Xu Lang had to go to Thailand to solve the authorization problem; Xu Lai in Lost in Hong Kong went to Hong Kong to find his old love in the name of family travel; and Xu Yiwan in Lost in Russia set foot on the train to Russia with his mother because of an accident. Although facing a tense or serious situation, the first act sets the tone of the film's lighthearted humor for the audience through the addition of comedic elements. This sense of humor not only

eases the tension of the story and keeps the audience entertained, but also showcases Xu's unique cinematic style, with the end of the first act often having a turning point that sets the stage for the subsequent conflict and climax of the film. This is refers to McKee (1997) in the Story: Substance, Structure, Style, and the Principles of Screenwriting The book mentions the need for the first act to clearly show the main conflict or issue of the story, which is central to driving the whole thing, It also discusses how to set a clear goal for the protagonist in the first act that will run through the protagonist's actions and decisions throughout the story.

The Act II of all three films focuses on the dynamic between the characters: In Lost in Thailand, the unexpected partnership between Xu Lang and Wang Bao gradually transforms into a sincere friendship through a series of humorous and profound events. Lost in Hong Kong explores Xu Lai's complex emotions with his family and his old love, as his inner struggles and ultimate choices highlight a shift in personal values. In Lost in Russia, the tense relationship between Xu Yiwan and her mother is gradually eased through a shared travel experience, revealing the importance of intergenerational communication and understanding. In the process of facing and resolving the conflicts and challenges in the second act, the protagonist's personal growth becomes a prominent theme. In Lost in Thailand, Xu Lang learns to value relationships over professional success. Xu Lai in Lost in Hong Kong reevaluates her commitment to her family and the pursuit of her personal dreams. Xu Yiwan of Lost in Russia learned a deeper level of empathy and tolerance in the interaction with her mother. The plot arrangement of the Act II sets the stage for the emotional outburst of the film's climax. By deepening the conflicts and challenges of the Act II, Xu Zheng not only increases the dramatic tension of the story, but also provides a sufficient foundation for the emotional release and problem solving of the Act III. This is referring to (Truby, 2008) in The Anatomy of Story: 22 Steps to Becoming a Master Storyteller: The second act is where all the major conflicts come into full swing, where the characters face multiple trials that are the driving force for character growth and story progression, and where the action accelerates and builds to its climax. The actions and decisions in this scene set the stage for the final resolution and climax of the story.

In Act III, all three films end on a positive note, and the major conflicts that have accumulated previously find a way to resolve. Whether it is the repair of personal relationship or the resolution of inner conflict, it presents a satisfactory ending for the audience. This is referring to Trottier(1998) pointed out in The Screenwriter's Bible: "The Act III needs to give the audience an emotionally satisfying and logically sound ending, whether comedic or tragic, that leaves the audience feeling that the story is complete and that all major plot threads have a definitive closure.

The research result found that after comparing the three acts of Lost in Thailand, Lost in Hong Kong and Lost in Russia, we can observe the different performance of each act in the narrative structure and audience response, because of the deepening of the plot and conflict, the emotional climax and turning point, and the emotional involvement of the audience among these factors, act II is usually the most successful performance in the three films. I think that act II not only deepens the conflict, but also intensifies the audience's emotional engagement, providing a necessary twist and climax to the story, which are decisive factors in the success or failure of the film. This refers to Field(1982) explains that The second act is the setting where the major conflicts of the story unfold, the driving forces that move the story toward its final resolution. In the middle of the second act, there is often a crucial turning point that can completely change the direction of the story or deepen the conflict. The second act acts as a bridge between the beginning and the climax/resolution of the story and plays an irreplaceable role in the overall structure.

In Xu Zheng's films Lost in Thailand, Lost in Hong Kong and Lost in Russia, the use of key light plays an important role in shaping the scene atmosphere and deepening the characters' emotions. By adjusting the intensity and direction of the key light during tense or critical plot turning points, Xu Zheng strengthens the emotional tension of the scene. For example, in scenes where a character is faced with a decision or emotional outburst, key light makes the character's facial expressions more prominent, thus giving the audience a better sense of the character's inner world. And key light creates the atmosphere of various situations for the three films, whether in exotic Thailand, the busy streets of Hong Kong, or the vast landscape of Russia.

Through the play of light and shadow, Xu Zheng emphasizes the themes and emotions of the films, such as the loneliness of the journey, the warmth of the family, or the clash of cultures. The use of key light effectively enhances the emotional expression and visual impact, thus supporting the theme and emotional development of the film. This refers to Malkiewicz(2012) in Film Lighting: The direction, intensity and color temperature of the key light can greatly affect the emotional expression of the scene. For example, a warm key light can create a feeling of intimacy and comfort, while a cool key light may give a feeling of loneliness or mystery.

The use of Complementary in the use of color provides a strong visual impact and makes key scenes more prominent. For example, in Lost in Thailand, Xu Lang's blue clothes contrast with the orange elements in the background, thus highlighting the protagonist. In Lost in Hong Kong, complementary tones, especially blue and orange, are used in the movie to emphasize the vitality and modernity of Hong Kong as a city. In Lost in Russia, the use of complementary colors focuses on expressing the emotional conflict and the transformation of the relationship between mother and son in the film. There is an important train travel scene in the film, which symbolically shows the emotional state and psychological changes of the main character inside and outside by contrasting the warm tones (such as orange) inside the carriage with the cold blue tones outside the window. In addition, Xu Yiwan and his mother's clothes in different emotional states often use complementary colors, For example, Xu Yiwan's cool toned clothes and his mother's warm toned clothes, reflecting the emotional distance between them and their gradual reconciliation process. In Xu Zheng's films, color is not only a visual element, but also an important part of narrative and emotional expression. The use of Complementary not only tells the story, but also deepens the narrative level through color suggestion, such as suggesting the upcoming transformation or climax through specific color contrast. This is refers to Itten(1970) in The elements of color: "The use of complementary tones can create a strong visual contrast, which not only attracts the attention of the audience, but also makes the image more moving and memorable." The strong contrast of complementary colors can highlight visual elements and make them stand out in visual art works."

In these three films, close-up are often used to strengthen emotional expression and the depiction of characters' psychology. Xu Zheng can effectively focus the audience's attention on the emotional state of the characters, enhance the emotional resonance between the audience and the characters, and enrich the emotional level of the films. For example, when a character experiences an emotional climax or a key turning point, Xu Zheng often uses close-up to capture the character's facial expressions. This kind of shot can show the subtle emotional changes of the characters, such as the movement of the eyes, the subtle movements of the facial muscles, etc., which are to convey the details of the characters' inner activities. Xu Zheng also uses close-up to reveal the key clues or changes of the plot, such as an object in the hands of the characters or an important micro-expression, which plays an important role in promoting the development of the whole story. This is refers to Mercado(2013) The Filmmaker's Eye mentioned: Close-up can strengthen the audience's resonance to the characters' emotions by focusing the audience's attention on the characters' faces or important details. This kind of shot allows the audience to feel the emotion of the character, whether it is joy, sadness, anger or fear, thus deepening the audience's emotional engagement.

The research result found that after comparing the three acts of Lost in Thailand, Lost in Hong Kong and Lost in Russia, we can observe the use of color is most prominent in the emotional and psychological impact, visual and cultural symbolism, and enhancement of narrative and visual style, so the use of color is most successful in film language. I think that the successful use of color in film production is because it directly affects the audience's visual feelings and emotional experience. Through the clever use of color, the director can convey emotions without words, set the atmosphere, and even affect the audience's understanding of the film plot and emotional investment. This refer to Bordwell and Thompson(2010) explains that how color is used in a film to build emotional depth and visual style, and how color orchestration helps the viewer interpret the emotional texture of the scene and the thematic intent of the film. And also in George A. Agoston(2013)explain that how color affects the viewer's mental and emotional responses, and the techniques that color uses in the visual arts to create harmony and contrast.

6.3 Recommendation

6.3.1 This research found that the Narrative Structure of Xu Zheng's films focused on Act II such as:

1) Intensify Character and Emotional Conflict: The second act should heighten the personal and interpersonal dilemmas faced by the characters. This intensification is crucial as it propels the narrative forward and significantly impacts character development, making the climax more engaging.

2) Incorporate Crucial Mid-Point Twists: Include a pivotal twist around the midpoint of the film to add complexity to the storyline and maintain audience interest. This twist could be an unexpected revelation or a major obstacle that tests the protagonist's resolve.

3) Focus on Character Development: This act should focus on the evolution of the protagonist, demonstrating substantial growth or change. The challenges faced should lead to a deeper understanding of personal values and motivations.

4) Utilize Humor to Explore Serious Themes: Even while addressing more serious or emotional themes, maintain a balance with humor to keep the tone consistent with the comedic genre. This can also make serious themes more palatable and relatable to the audience.

6.3.2 The recommendation of film language of Xu Zheng's films that related with lighting language that is:

1) Use of Key Light: Key light should be used to highlight the characters' facial expressions and emotional dynamics, especially in key comedic scenes. This helps in emphasizing the humor through visible, expressive reactions of characters.

2) Backlighting: Backlighting can enhance the separation between characters and the background, adding depth and a three-dimensional feel to scenes which can amplify the comedic effect by making the characters stand out in their environments.

3) High-contrast and Soft Lighting: Alternating between high-contrast lighting in tense or dramatic moments and soft lighting in more serene or comedic scenes can effectively manage the audience's emotional response, enhancing the comedic impact through visual cues.

6.3.3 The recommendation of film language of Xu Zheng's films that related with colour language that is:

1) Enhance Comedic Elements with Bright and Contrasting Colors: Use sharp and contrasting colors to visually highlight the comedic elements of scenes. This can help set up humorous or absurd situations effectively.

2) Create Emotional Atmospheres with Color: Colors should be used strategically to reflect and enhance the emotional tone of different scenes. For instance, warmer colors can evoke feelings of intimacy or joy, while cooler colors can convey sadness or tension.

3) Symbolic Use of Colors: Implement color schemes that can symbolize character traits or plot developments. Complementary colors can be particularly effective in highlighting conflicts or changes, such as using opposing colors to depict internal conflicts or transformations within a character.

6.3.4 The recommendation of film language of Xu Zheng's films that related with camera shot sizes language that is:

1) Variety in Shot Sizes: Employing a range of camera shot sizes can dynamically convey comedy. Close-ups can capture subtle facial expressions and

punchlines, while wider shots can include physical comedy and interactions between multiple characters.

2) Close-ups for Expressions: Close-ups are crucial in comedy to capture the nuanced expressions of actors that drive the humor. These shots should be used to focus on reactions during comedic dialogues or visual gags.

3) Long Shots for Contextual Comedy: Utilizing long shots that show characters in unusual or humorous settings can enhance the comedic value by providing viewers with the full context of the joke, especially when the environment plays a role in the comedy.

These suggestions aim to enhance the narrative impact and visual storytelling of future comedy films, making them more engaging and visually appealing to the audience.

6.4 Recommendation for the Research in the Next Future

This study has the following limitations: 1) The limitation of sample selection. Only three films directed by Xu Zheng are selected as research objects. Such purposeful sample selection may limit the general applicability of the findings, as they may not be sufficiently representative of a wider range of film genres or the work of other directors. 2) Limitations of qualitative research methods. Although qualitative research methods allow in-depth analysis of the narrative and linguistic features of films, they may lack quantitative data support, which limits the statistical significance and repeatability of the results.

References

Agoston, G. A. (2013). *Color theory and its application in art and design* (Vol. 19).
    Berlin: Springer.

Bordwell, D. (2013). *Narration in the fiction film*. Retrieved from
    https://books.google.co.th/books?id=le4DAQAAQBAJ

Bordwell, D., Thompson, K., & Smith, J. (2010). *Film art: An introduction* (Vol. 7).
    New York: McGraw-Hill.

Dong, H. (2019). On the application of lighting in film works—Taking Zhang Yimou's
    Shadow as an example. *Western Radio and Television, 3*, 63-64.

Field, S. (1982). Screenplay: *The foundations of screenwriting*. New York: Delta Trade
    Paperbacks.

Field, S. (n.d.). *Screenplay: The foundations of screenwriting.* Retrieved from
    https://sydfield.com/products/screenplay-the-foundations-of-screenwriting/

He, C. (2020). *Music study on Stephen Chow's classic films* (Unpublished Master's
    thesis). Hunan University of Technology, China.

Hou, A. (2014). Super awkward humor of "Jiong God" Xu Zheng. *Comedy World:
    First Half of the Month, 2*, 8–9.

Huang, X. (2022). Beyond labourer's love: Rethinking early Chinese film comedy.
    Journal of Chinese Film Studies, 2(2), 277-297.

Internet Encyclopedia of Philosophy. (n.d.). *Aristotle: Poetics.* Retrieved from
    https://iep.utm.edu/aristotle-poetics/

ISDI. (2023). *Importance of colour theory*. Retrieved from
    https://isdi.in/blog/importance-of-colour-theory/

Itten, J. (1970). *The elements of color* (Vol. 4). New Jersey: John Wiley & Sons.

Malkiewicz, K. (2012). *Film lighting: Talks with Hollywood's cinematographers and
    gaffers*. New York: Simon and Schuster.

McKee, R. (1997). *Story: Substance, structure, style and the principles of
    screenwriting*. London: Methuen.

Lannom, S. C. (2020, March 9). Three-point lighting setup: A step-by-step guide.
    [Web log message]. Retrieved from https://www.studiobinder.com/blog/three-
    point-lighting-setup/

References (continued)

Mercado, G. (2013). *The filmmaker's eye: Learning (and breaking) the rules of cinematic composition*. London: Routledge.

Pang, L. (2011). *Research on mainland Chinese comedy films since the new century* (Unpublished Master's thesis). Nanjing Normal University, China.

Rao, S. (2005). *History of Chinese comedy films*. Beijing: China Film Press.

Sfcsmedia. (2014, September 8). Camera shot sizes [Web log message]. Retrieved from https://sfcsmedia.wordpress.com/2014/09/08/camera-shot-sizes

Sun, S. (2010). *From China with a laugh: A perusal of Chinese comedy film*. Retrieved from https://shaoyis.files.wordpress.com/2010/11/from-china-with-a -laugh-a-perusal-of-chinesecomedy-film.pdf

Trottier, D. (1998). *The screenwriter's bible: A complete guide to writing, formatting, and selling your script* (Vol. 5). Los Angeles: Silman-James Press.

Truby, J. (2008). *The anatomy of story: 22 steps to becoming a master storyteller*. New York: Farrar, Straus and Giroux.

Wang, B. (2015). How did Lost in Hong Kong make 3 billion yuan. *Sales and Market, 31*, 58–59.

Wikipedia contributors. (2023). *Xu Zheng*. Retrieved May 5, 2024, from https://en.wikipedia.org/w/index.php?title=Xu_Zheng_(actor)&oldid=1161696 568

Wikipedia contributors. (2024). *Lost in Hong Kong*. Retrieved May 5, 2024, from https://en.wikipedia.org/w/index.php?title=Lost_in_Hong_Kong&oldid=12215 97975

Xu, S. (2013). Excelled in comedy: A comparative analysis of Lost on Journey and Lost in Thailand. *New Cinema*, *4*, 74–77.

Xu, Z. (Director). (2012). *Lost in Thailand* [Motion Picture]. China: Beijing Enlight Pictures.

Xu, Z. (Director). (2015). *Lost in Hong Kong* [Motion Picture]. China: Beijing Enlight Pictures.

Xu, Z. (Director). (2020). *Lost in Russia* [Motion Picture]. China: Beijing Enlight Pictures.
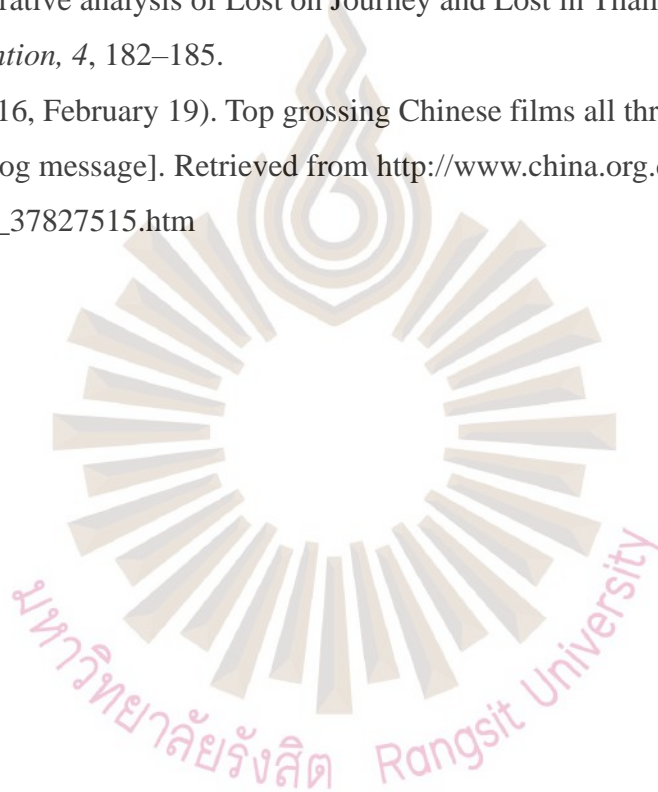
References (continued)

Yang, Z., & Liang, C. (2015). Shot handling techniques based on film visual style. *Theater House, 2*, 84–84.

Yuan, L. (2019). Analysis of the commercial value of contemporary Chinese comedy films. *Satellite TV and Broadband Multimedia, 6*, 99-101.

Zhang, F. (2013). Self-mockery of narrative contrast and urban elite image: A comparative analysis of Lost on Journey and Lost in Thailand. *Literary Contention, 4*, 182–185.

Zhang, R. (2016, February 19). Top grossing Chinese films all through years [Web log message]. Retrieved from http://www.china.org.cn/arts/2016-02/19/content_37827515.htm

Biography

Name	Yuxin Zhang
Date of birth	August 9, 1999
Place of birth	Xinxiang City, Henan Province, China
Education background	Assumption University of Thailand
	Bachelor of Communication Arts, 2021
	Rangist University
	Master of Communication Arts in Film and Television Writing and Directing, 2024
Address	Xinxiang City, Henan Province, China
Email Address	yuxin.zh64@rsu.ac.th