

Comparative Study of National Cultures in Chinese and Japanese Films

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Abstract: China's national culture is extensive and profound, and the resources available for the development of cultural industries are also quite abundant. With the development of modern globalization, China and Japan have also had more exchanges and integration in the film and television industry. From the perspective of national culture, it is necessary for China and Japan to understand the differences and commonalities between the two cultures from the perspective of film and television, and adhere to the existing culture and the integration of excellent culture are of great significance to the development of our country's film and television industry. In response to the onslaught of different menacing films, how to maintain the heterogeneity of our country's national film culture has become an urgent cultural issue. This article conducts a comparative study on the national cultures of Chinese and Japanese film and television, and promotes the healthy, harmonious and sustainable development of our country's film industry. This article adopts the method of documentary materials and comparative method of film and television to make a comparative analysis of the film types, aesthetic types and national spirit of Chinese and Japanese film and television, and draw conclusions. China's film and television development has received a lot of attention in the international arena, reaching 58.3%, which shows that China's film and television have great development prospects, and the differences between Chinese and Japanese films in all aspects are large, and there is a strong cultural integration. Sex, can promote the sound development of our country's film and television industry.

1. Introduction

As one of the main participants in economic globalization and cross-cultural communication, cross-cultural communication is becoming more and more frequent, and movies are taking on more and more communication responsibilities [1]. China and Japan belong to Asia geographically. These cultures belong to the eastern culture and share cultural origins. Affected by China's unique Confucianism, Buddhism, Islamic culture and its island country characteristics, Japan has gradually formed its own unique national culture [2-3]. However, with the development of Japanese capitalism, Japan's film and television industry has also shown international characteristics, speeding up the process of Westernization, having a profound impact on domestic national culture, and impacting traditional cultural customs. Japanese culture is getting closer and closer to the characteristics of Western culture [4].

However, China has a long history and culture. After the reform and opening up, the political environment was gradually relaxed, the economy continued to develop at a high speed, and cultural diversity [5]. The film is based on the cultures of the two countries and reproduces with different development trajectories, but the same source completely reflects the characteristics of the East and has some similar characteristics of beauty. Different countries have different cultural characteristics and production methods, but different countries have different cultural characteristic [6-7].

The innovations of this article are: (1) Research using comparative film research. Focus on film

research, implement film research between different cultures, promote film development, and promote the development of film and television industries as the ultimate goal [8]. (2) The research object of this article has obvious differences. It has strong commonalities and comparison possibilities with movie styles, and has high practical value.

2. Comparative Research Methods of National Culture in Chinese and Japanese Film and Television

2.1. Chinese Cultural Characteristics

"China-centrism" is one of the important characteristics of Chinese traditional culture, and it is also an important cultural characteristic. This kind of cultural attitude can absorb foreign culture while developing national culture [9]. With the development of society, this self-proclaimed country has the best opportunity to provide a good opportunity for Chinese culture to rely on power and accelerate the development and transformation of our national culture. Constantly adjusting the opening policy of national culture is undoubtedly an important development opportunity for China [10]. As the national culture itself, Chinese culture has a long history of five thousand years, and the comparative study with Japanese national culture also provides a new direction for the Chinese nation to Chinese film and television culture.

2.2. Literature Research Method

This article refers to a large number of previous studies on Chinese and Japanese culture, film and television culture, and conducts innovative research on the basis of past research results, proposes a comparative study of ethnic culture in Chinese and Japanese film and television, explores their differences, and promotes our country's film and television industry better development.

2.3. Data Mining Algorithm

This paper uses the data extraction function to compare and analyze the national culture of Chinese and Japanese movies. The decision tree algorithm of the data extraction algorithm is a tree structure (it can be a binary tree or a non-binary tree). Each leafless node represents a functional characteristic test, each industry represents the output of functional characteristics within a certain value range, and each drawing node stores a category. The process of using the decision tree for judgment starts from the root node, checks the corresponding functional characteristics of the classification elements, selects the output sector according to the price, and uses the category stored on the worksheet node as the determined result until it reaches the worksheet node.

The decision-making process of the decision tree is very intuitive and easy to understand. Currently, the Institute of Astronomy has decided to apply it to manufacturing, manufacturing, and manufacturing industries. This also applies to the comparison of national culture between Chinese and Japanese films and TV. The construction algorithm of the decision tree is as follows.

The basic idea of the ID3 algorithm is to use the information gain measurement function selection, and select the function separation with the largest information gain after segmentation. First, define a few concepts to be used. Let D be the division of training tuples by categories, then the entropy of D is expressed as:

$$\inf o(D) = - \sum_{i=1}^m p_i \log_2(p_i) \quad (1)$$

Where p_i represents the probability that the i -th category appears in the entire education range. This can be divided into the total number of training elements contained in this category. The true meaning of entropy is the average value of the information required by D 's row-order label. Here, the expected information when dividing row D by function A and dividing A by D is assumed as follows.

$$\inf o_A(D) = \sum_{j=1}^v \frac{|D_j|}{|D|} \inf o(D_j) \quad (2)$$

The ID3 algorithm is to calculate the gain rate of each attribute every time it needs to be split, and then select the attribute with the largest gain rate to split.

One of the problems with the C4.5 algorithm is the multi-value characteristic. For example, if it is a unique identifier, select a unique identifier. According to this, the distinction becomes very clear, but the classification is almost impossible. Subsequent versions of ID3's C4.5 algorithm will attempt to use profit sharing information extensions to overcome this bias. C4.5 is "algorithm first:

$$split_ \inf o_A(D) = - \sum_{j=1}^v \frac{|D_j|}{|D|} \log_2 \left(\frac{|D_j|}{|D|} \right) \quad (3)$$

The above algorithm can effectively compare the differences of the data in the national culture, and make a predictive analysis of its development trend.

3. Comparative Research Experiment of National Culture in Chinese and Japanese Film and Television

(1) Selection of experimental subjects for the comparison of ethnic cultures in Chinese and Japanese film and television

The research object selected in this paper is to compare the films of China and Japan in the past ten years. The main selections are the films of ethnic themes. The content of the research includes the comparison of film types, the comparison of national spirit, the difference in cultural interpretation, the difference in aesthetic style and so on. Since the 21st century, with the rapid development of China's economy, social exchanges with China have become closer. The relative distance and absolute distance between people are constantly shrinking, and unity between people is inevitable. The unification of the world will greatly promote trade and cooperation between the two countries, thereby accelerating population flow and making cultural exchanges more complete and closer. With the deepening of global integration, the development of cultural integration is an inevitable trend, especially in the cultural exchange of the film and television industry. History has proved that it is impossible for China to develop in a long term in isolation.

(2) Comparative research methods of ethnic culture in Chinese and Japanese film and television

From the perspective of different cultures, this article explores the analysis, creative practice, generalization and comparative research methods of film culture, film and television works through classical literature research and other methods. It mainly includes many theoretical and practical issues such as national culture, films, films of China and Japan, story style, aesthetic characteristics, etc., such as the enlightenment of Japanese films on Chinese film production, and the concept of Chinese film production.

The law of comparative literature mainly comes from the term comparative literature. The term comparative literature first appeared in the Compendium of Comparative Literature (1816) drafted by French scholars Noll and Laplace, but this work did not mention methods and theories. It was Wilman, the famous French historian and literary critic who made this term popular. In 1827, he gave a lecture at the University of Paris on "The influence of French writers in the 18th century on foreign literature and European thought". This method is one of the most important methods for literary research, and it has attracted more and more attention.

Comparative film studies. As a part of art, it is an important film. It is also possible to use thousands of years of research methods. In order to develop and develop national films, it is important to have high-level film concepts and the most advanced film production technology. In today's information age, malicious information channels connect people closely. From the concept of film to the production method and the combination of production, the overall image of globalization has gradually become the basic concept of filmmakers. Due to the influx of

co-producers, different cultural cooperation in the film industry has become more frequent, and the film itself has become a special scene where multiple cultures coexist. From the perspectives of overseas regions, nationalities, academia, and culture, comparative film studies start from the overall international film level, and from the macroeconomic point of view, comprehensively and scientifically expound the laws of film development. The history of the development of comparative film studies is relatively short, and its theoretical foundation is weak. But film literature is not as complete and independent as the literary theory system, so it is easily overlooked by many scholars. In the gradual combination of film and commerce, film has slowly become a popular culture. This is a background that cannot be ignored, and some senior students cannot avoid problems. However, as the information age continues to evolve, people expect that film culture can strongly challenge traditional literature. At present, China's domestic film culture comparison has begun.

(3) Statistical methods for the comparison of ethnic cultures in Chinese and Japanese film and television

The software SPSS20.0 was used to represent the research data (%), using the χ^2 test and the exact probability method, the test standard $\alpha=0.05$.

4. Comparative Study and Analysis of National Culture in Chinese and Japanese Film and Television

Film culture represents the overall image of a nation-state. China's national cultural strategy should not only pay attention to the problems of the film itself, but also pay attention to the role that movies play in shaping the overall image of the nation-state and contribute to the dedication of national culture to the world. In front of you, you must make your own interpretation and expression of the national culture. In the process of globalization, we must not be complacent, and we must have the courage to appreciate the culture of other countries, conduct cultural comparison and integration, and better promote the development of the film and television industry in our country.

Table 1 shows the types of Chinese national culture that foreign audiences most want to know about. From Table 1 and Figure 1, it can be seen that what foreign audiences want to know most is Chinese film and television and Chinese history, accounting for 58.3% and 55.6%, which shows their culture. The sense of integration is very high, and they have the courage to accept new things, and have the courage to challenge Chinese film and television and Chinese culture. In the process of globalization, this is a manifestation of mutual integration.

Table 1. Chinese culture that foreign audiences want to know most

Types of Chinese culture	Proportion/%
Chinese architecture	13.2
Chinese clothing	14.6
Learning Chinese	21.8
Chinese food	22.8
Ancient Chinese customs	27.5
Chinese Philosophy	44.6
Chinese history	55.6
Chinese film and television	58.3

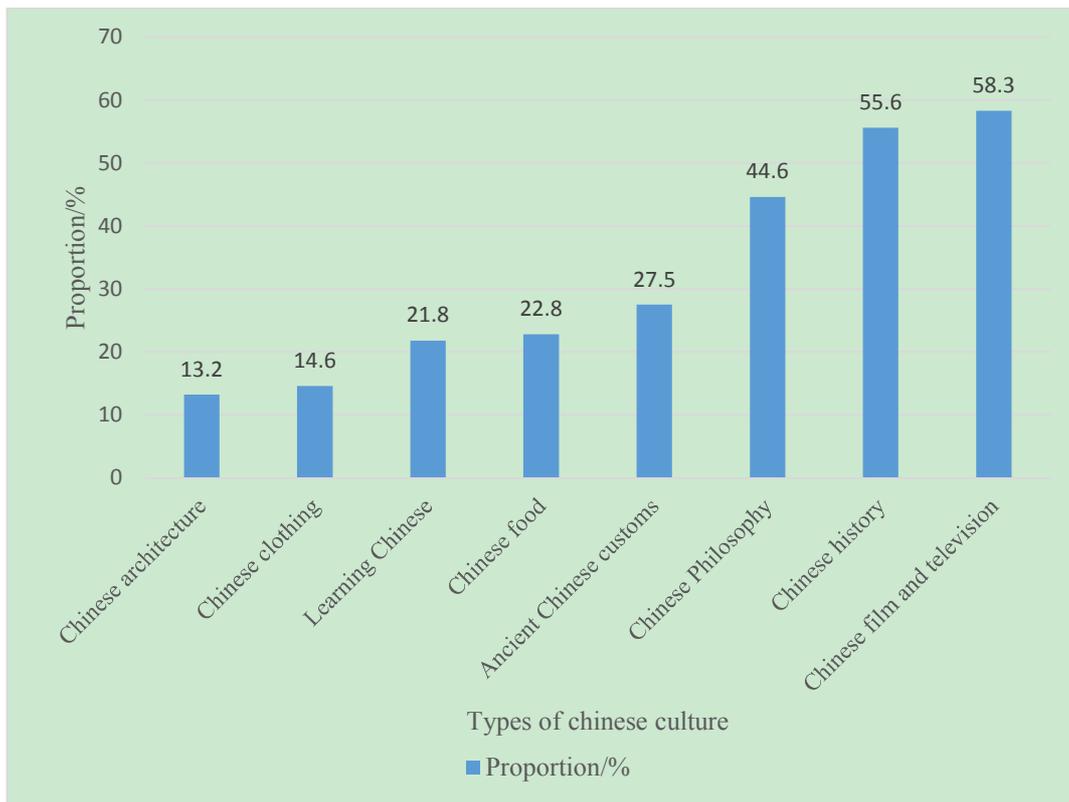


Figure 1. Chinese culture that foreign audiences want to know most

Table 2. Comparison of the differences between Chinese and Japanese film and television culture

	Chinese film and television culture	Japanese film and television culture
Film type	Drama and martial arts movies	Kendo film
National spirit	United strength; love peace; advocate etiquette and righteousness	Bushido spirit; strong desire to open up; loyalty spirit
Cultural Interpretation	Theatre	Kabuki
Aesthetic style	Artistic conception creation	Quiet and quiet

Table 2 shows the comparison of national culture in Chinese and Japanese film and television, which is mainly manifested in the film type, national spirit, cultural interpretation and aesthetic type differences in film and television. It can be clearly seen from Table 2 that although the national cultures of the two countries belong to the Eastern culture, the specific differences are large. In terms of film genres, Chinese films and televisions are mostly opera and martial arts films, while Japanese films and televisions are mostly kendo films; in terms of national spirit, Chinese films and television show more of unity, love and peace, advocacy of etiquette, and Japanese national spirit. More manifested in the spirit of Bushido, a strong desire for pioneering, and a spirit of loyalty; in terms of cultural interpretation, our country is the form of expression of drama, and Japan is the form of expression of Kabuki; In terms of aesthetic types, the creation of artistic conception in China and the quietness of Japanese national culture. In general, the differences in film and television performance between China and Japan can be expressed as differences in national culture. The greater the difference between the two countries, the richer content that can be used for reference and learning, but there are also difficulties in cultural integration. And due to historical reasons, the national spirit of our country's film and television may be difficult to accept a certain national spirit of Japan, but it does not hinder the good exchange relationship between China and

Japan in film and television.

5. Conclusion

This article mainly studies the differences of ethnic cultures in Chinese and Japanese film and television. Through in-depth study of past references and research results, this article adopts the method of documentary materials and comparative film studies, and conducts comparative analysis through data mining algorithms. A comparative analysis of Chinese and Japanese national cultures is carried out in several aspects such as film and television type, national spirit, cultural interpretation, and aesthetic type. The innovation of this article is that the two research objects of China and Japan are very different, so they are very comparable and have high practical value in the reference and integration of film and television culture. The research direction of this article is of great significance to the development of our country's film and television industry and national cultural exchanges.

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