

A Study on the Influence of Focus Plane Language on Box Office-Taking *Wandering Earth 2* and *Hello Li Huanying* as Examples

Yanyu Zhao

*College of Media and Communication School, Yanjing Institute of Technology, Langfang, China
Zhaoyanyu111@outlook.com*

Abstract: This paper undertakes an in-depth exploration by selecting two highly successful domestic films, *The Wandering Earth 2* and *Hello, Li Huanying*, as the research objects. By integrating film ontology analysis, box - office data, and academic reviews, it aims to comprehensively explore the intricate correlation between the lens strategy and market performance of high - box - office films. The research finds that popular movies achieve the balance between artistic expression and commercial value through the three dimensions of emotional resonance, visual wonders and cultural symbols, and the lens language design plays a core role in promoting the box office growth. Based on these findings, this paper further puts forward valuable suggestions for the future development of domestic films. It emphasizes the importance of combining technological innovation with local narration. Technological innovation can bring more advanced special effects and visual experiences, while local narration can root the films in the unique cultural context of the country, making them more accessible and appealing to the domestic audience. At the same time, exploring global expression is also crucial. By incorporating universal themes and appealing storytelling techniques, domestic films can expand their international influence and reach a wider global audience.

Keywords: plane language, *Wandering Earth 2*, *Hello Li Huanying*

1. Introduction

In recent years, China's film market has witnessed explosive growth, and people's demand for film quality is also getting higher and higher. Many films have made breakthroughs in box office and word-of-mouth. For example, *The Wandering Earth 2*, with its hardcore sci-fi aesthetic and global narrative, has earned more than 10 million US dollars overseas; And *Hello, Li Huanying* is among the top five grossing films in Chinese film history with 5.4 billion yuan, becoming a phenomenon of warmth comedy. Behind this phenomenon, lens language, as the core carrier of film narration, has a profound impact on audience psychology and market feedback through emotional expression and visual presentation. The premise of lens language application is to ensure that the plot structure to be filmed is clear and complete, to pursue the perfection of the picture and satisfy the audience [1].

The purpose of this study is to reveal how the shot strategy of high-box office films achieves the transformation of emotional resonance and market value, and to provide a methodology reference for the creation of domestic films. Through comparative analysis of the differentiation strategies of

different types of films, it can provide the industry with both academic depth and practical guidance significance.

2. Lens commonality analysis: emotional drive and visual spectacle

2.1. Lens expression of emotional resonance

Lens language refers to the lens that speaks like a human and is endowed with its own emotions by the creator. Good sound and visual effects are used to express elements such as the plot and atmosphere of the film, so that the audience can penetrate the artistic conception created by the creator and immerse viewers in the scene, thus arousing emotional resonance [2]. In the process of film creation, lens language is the presentation of picture language, which plays a decisive role in the whole film. Photographers will choose an ideal photographic field to shoot with a reasonable photographic Angle, and then editors will cut the pictures with fixed expressive intentions. Only in this way can the lens language expression of the film be completed and the audience can perceive the theme, content thoughts, and emotions expressed in the film, and the whole film will have more visual impact [3].

The film *Hello, Li Huanying* strengthens the theme of family affection through delicate lens language. For example, mother Li Huanying catches Jia Ling's "my treasure" moment, and uses slow motion and close-ups to amplify the warmth and perseverance of maternal love; Through the dialogue between mother and daughter about "health and happiness" in the scene, through the color difference between reality and memory, such as: In the real part of the hospital, the cold color combination of gray and blue is often used, suggesting the depression of the scene and Jia Ling's regret. The scene in the 1980s after the time travel is dominated by warm colors of green, yellow and red. The contrast with reality highlights the beauty of Jia Ling's mother, as well as medium and close-range composition and natural light effect, which conveys universal family affection and arouses strong resonance from the audience. In the soft light and highlight part, the shot of Jia Ling's mother is often surrounded by soft light, highlighting the gentle and brilliant image of her mother, which is a close transmission of emotion. The Angle of the camera is one of the ways that the producer can express the core idea, it can express the psychological content of the scene and the emotion of the scene. The position of the camera determines the area and viewpoint that the audience can see. For example, when the subjective camera is used to shoot the eyes of the character, the different actions displayed by the eyes are the specific portrayal of the psychological description of the character. Close-up shots are one of the main ways to emphasize the complexity of narration, which can attract the audience's attention and provide more film information [4,5].

In close-ups and close-ups, a large number of facial close-ups, such as the mouth of Jia Ling forcing a smile, are used to highlight the character's inner complex emotions at that time, deep love and guilt for her mother. In the physical details, the close-up of Li Huanying's hands mending her daughter's pants, naming the identity and reflecting the silent pay of maternal love through this detail. The movement of moving shots can dynamically narrate and mobilize the emotional ups and downs of the audience. In *Hello Li Huanying*, long shots and follow-up shots are used. In the shooting scenes of artistic performances and factories, smooth moving shots are used to enhance the sense of rhythm and the sense of The Times of the film, such as Jia Ling moving through the crowd, but the movement shots slow down when the mother and daughter are alone. It makes the audience pay more attention to the dialogue of the characters and the prominence of their emotions. When Jia Ling is crying, she uses the handheld camera to slightly shake to simulate the real perspective and make the audience empathize. In the composition design, frame composition is used to lock the characters in the window and door frame, such as Li Huanying sitting alone at home, which also implies that Li Huanying is bound by The Times and fate. This kind of "frame composition" places the actors in a narrow space

and makes the audience focus on the actors and the mother and daughter riding bicycles and sitting side by side in the picture to form a symmetrical composition. It emphasizes that the emotions of two people are close, but in some scenes, the positions of the two people are dislocated, such as the two people in front of each other, which also implies that the two people will have a regrettable ending. The middle frame composition is the most common field of view and the best way to show the plot, and the middle frame composition is the field of vision closest to the communication and exchange between people. When photographing people, the part below the waist should not be photographed. In this way, the actions and plot of the characters can be shown more concretely. Close-range shooting can express characters' expressions in more detail. Close-range shooting targets are above the chest, and close-range shooting focuses on the expression of characters' expressions, which has more applications after Jia Ling gets a mother's love [6,7].

Wandering Earth 2 carries the emotion of a Community of Human Destiny with a grand narrative. For example, the long shot of "collective sacrifice of astronauts over the age of 50" is accompanied by a tragic symphony, elevating individual sacrifice into a collective sense of human destiny. Andy Lau's Digital Life void-real switching shot explores the dialectical relationship between science and technology and humanity through the contrast of cold and warm tones and dynamic composition. Scholars related to the film say it abandons the American science fiction model of escaping the earth and instead chooses a new model of exploring the earth and expressing deep affection for it. This paradigm can be said to be deeply rooted in Chinese cultural traditions, inheriting the tradition of defending the motherland represented by myths such as Yu Gong moving mountains and Jingwei reclaiming the sea, while also reflecting science fiction's unique imagination and solution to the future world. This is one of the highest-quality science fiction films in China in recent years. The combination of design with Chinese cultural elements and social values has shocked the audience and is also a bold innovation. Since then, the chapter of industrialization of Chinese films has been opened, and the audience has increasingly higher requirements for the aesthetic quality of films [8].

Both films sublimate individual emotions into collective memories through precise scene scheduling and characterization, forming emotional resonance.

2.2. Technical support of visual spectacle

The film *The Wandering Earth 2* relies on cutting-edge technology to create visual wonders. For example, AI facial rejuvenation technology enables Wu Jing and Andy Lau to perform *Against Age*, enhancing the sense of reality of the characters. In the long shot of the 10,000-meter-high space elevator, the elevator goes straight into the sky, people move quickly between the ground and the sky, as well as the battle scene of human fighter jets, the collapse of buildings and other virtual filming technology, to build a science fiction scene with both authenticity and imagination, which greatly impressed the audience.

Hello Li Huanying creates a nostalgic atmosphere through art design and editing techniques. The expressive emotion, ambient atmosphere or tone of the film can be called electric emotion [9]. Elements from the 1980s, such as old-style green wood furniture, green cars, factories, black and white TV sets and other elements, bring the audience into the scene through the wide-angle lens to arouse the audience's resonance. The details of props, such as the fake admission notice and the ripped jeans mended by Li Huanying, are the materialized symbols of emotions and plot clues. There are also montage clips that travel through time, and the dizzy feeling of the camera when they travel through time. The reflection of the water surface is interlaced with false and real, which strengthens the authenticity of the era memory and makes it easier for the audience to empathize with the film rather than mild. The first half of the film is carried out from Jia Ling's point of view, and the camera mostly follows Jia's actions, but at the end, it is revealed that Li Huanying is also traversed, and Li Huanying's point of view is completed through flashbacks, such as silently watching the back of her

daughter when she left, and using the lens to retell the scene, which subverts the audience's original understanding of the narrative.

Both films use technology to serve the narrative, with equal emphasis on visual impact and emotional expression, which not only satisfies the audience's sensory needs, but also deepens the theme connotation.

3. The box office catalytic mechanism of explosive lenses

3.1. Emotional tipping point and topic propagation

Hello, Li Huanying broke through the circle barrier and covered a wide range of audiences. The lines of healthy and happy became golden sentences on social media. Clips of high tears such as "Jia Ling crying" frantically swept the screen in domestic short videos, promoting the social discussion of "children want to raise but parents do not wait" and forming a rift transmission; *Wandering Earth 2* abandoned the conventional science fiction escape from the earth mode, choose to continue to explore the earth and the emotion on the earth tied together, there are many humanistic spirit fragments such as "50 years old out" scene triggered the patriotic feelings and collectivist values of the hot debate, attracting mainstream media and we media to participate in, to achieve the circle breaking effect.

3.2. Technological innovation and audience expectation

In 2019, the appearance of Flow Earth 1 brought a new climax to the Chinese science fiction film market. It is a film that can stand in the milestone of Chinese science fiction film and is also the first Chinese science fiction film that has achieved good international response. "*Wandering Earth 2*" continues to use AI technology and virtual filming, astronaut clothing is produced by digital modeling and 3D printers, as well as realistic engineering vehicles and robots and other tools, not only maintains the previous Chinese science fiction style, but also adds more social and cultural factors based on "Flow Earth 1" to focus on depicting the emotional expression of characters. Attract more science and technology enthusiasts and pan-fan groups but also continue to continue the technical benchmark of domestic science fiction. Hello, Li Huanying with delicate details of the era and through the narrative, factory life in the 1980s is more likely to cause middle-aged and elderly consumer groups to watch the heat, accurately touch the family audience and female market, forming a differentiated competitive advantage.

3.3. Cultural symbols and market expansion

Through the theme of "Community with a shared future for Mankind" and its core visual effects, The *Wandering Earth 2* expresses diverse themes such as industrialization, internationalization and innovation, reflecting the unique features and special charm of Chinese science fiction films. Cultural values are spiritual pillars for human survival and social development. The film adopts the form of industrial aesthetics and international cooperation, as well as the artistic values applicable to different age groups, such as the feelings of home and country, and novel topics such as the digital life world and the Wandering Earth plan and successfully exported to overseas markets. The film is rich in the combination of science fiction, disaster, adventure and human destiny, breaking the cultural barrier; *Hello Li Huanying* broke through the circle barrier and covered a wide range of audiences. Different dialects such as Sichuan-dialect and Cantonese were released for different regions in China to reduce the sense of distance with the audience due to the language barrier of different regions. By relying on localized family stories, the moviegoers were accurately positioned, emphasizing the formation of a long tail effect of female power in the domestic market and consolidating the basic movie-watching disc [5].

4. Comparison and revelation: the differentiation strategy of blockbuster shots

4.1. Lens emphasis under type difference

The science fiction film (*The Wandering Earth 2*) relies on macro scenes and technological innovation. Virtual technology can create an immersive feeling for the audience faster and cheaper and visually shows extraordinarily innovative thinking. For example, the scene when the moon falls makes people sing and talk, and visual shock is enhanced through epic long shots and high-density special effects [6]. Warmth comedy (*Hello, Li Huanying*) focuses on the micro emotions and details of the truth, using life scenes and natural performance to trigger empathy.

4.2. Market positioning and audience stratification

Wandering Earth 2 has attracted global audiences through international distribution and technical standards, taking into account both the domestic market and overseas export. It is adapted from a novel. The novel appears in the eyes of the audience in the form of a film, which also enhances the confidence of the people. People need more films with a sense of social responsibility and narrative characters to lead the people to have good expectations for the future and strengthen the national confidence. "Hello, Li Huanying" perfectly fits the atmosphere of Chinese Spring Festival reunion with the tone of "tears in laughter" in the Spring Festival file, combines the shell of comedy with the core of tragedy, and finally detonates the emotional appeal in the reversal, allowing the audience to immerse in the "truth" and "empathy", emphasizes the "mother and daughter" feelings, and targets the family and female audiences with local narration. Relying on the festival schedule to achieve box office explosion [10].

The catalytic mechanism of *Hello Li Huanying* serves both narrative logic (such as time travel and reversal) and emotional logic (such as guilt and sacrifice). Through the three-layer interaction of "event-prop - character", it breaks down the tragic core layer by layer under the comedy surface and finally completes the theme sublimation of "regret - understanding - relief" in the catalysis. The design of this mechanism allows the audience to feel the permanence and irreplaceability of family affection in the interweaving of laughter and tears.

The catalytic mechanism of *The Wandering Earth* is not only a tool to promote the plot, but also a triple carrier of science fiction setting, cultural expression and philosophical thinking. By weaving together technological risks (engine failure), natural threats (Jupiter's gravity), and human choices (the lottery system), it builds an apocalyptic world that is both scientific and logical and full of human tension.

5. Conclusion

This paper uses the case analysis method to analyze the offensive graphic language of the two films and further summarizes the catalytic mechanism of the shot language of popular films and television. The success of blockbuster films depends on the deep integration of emotional resonance, technological innovation and cultural symbols. The differentiated lens strategy not only meets the needs of market segmentation but also maximizes the box office through topic communication and technical benchmarking effect.

The film of the future could combine technological development with local storytelling. Drawing on the overseas experience of *The Wandering Earth 2*, the film explores the path of global expression while strengthening the uniqueness of local cultural symbols. Cultural values reflect the spirit of the nation and state from the small family to the people, from the individual to the collective, and the three views of people are indispensable. Good cultural value orientation can be shown in film and television works and gradually evolve in daily life as the dominant social will. At the same time, it

can pay attention to modern people's movie-watching preferences, balance artistic expression and commercial logic, and develop interactive narrative and immersive technology that conforms to the aesthetic appreciation of young audiences. In addition, it is suggested that the film and television industry strengthen industry collaboration, promote in-depth cooperation between technical teams, scriptwriters and directors, and ensure the accurate docking of camera language and market demand.

References

- [1] Yu, Z. (2023) *Shot Size Narration in the Mobile Media Era: Characteristics and Evolution*. *Journal of Research in Social Science and Humanities* 2(11): 17-23.
- [2] Guo, M. & Cheng, Y. (2023) *Cultural Values Presented in the Movie "Wandering Earth 2": Creating the Chinese Science Fiction Industry*. *Higher Education and Oriental Studies (HEOS)* 3(1): 68-73.
- [3] Hanmakyugh, T.T. (n.d.). (2023). *The Psychology of Camera Shots: A Determinant for Audience Perception of Film Images*. *AMA: Journal of Theatre and Cultural Studies* 1: 104-113.
- [4] Benini, S., Savardi, M., Bálint, K., Bálint Kovács, A. & Signoroni, A. (2019) *On the influence of shot scale on film mood and narrative engagement in film viewers*. *IEEE Transactions on Affective Computing* 10(3): 1-12.
- [5] Das, S. (2023). *The Evolution of Visual Effects in Cinema: A Journey from Practical Effects to CGI*. *Journal of Emerging Technologies and Innovative Research* 10(11): e303-e309.
- [6] Chen, Y. (2023) *The Research on Industrial Aesthetic in Chinese Science Fiction Film Wandering Earth 2*. *SHS Web of Conferences* 179: 03007.
- [7] Zhang, Y. (2020) *Developing a Cinematic Language for Virtual Reality Filmmaking*. [Doctoral dissertation, Griffith Film School, Griffith University].
- [8] Tao, S. (2024) *Analysis of the Image Art in Focus Plane Language*. *Drama and Film* 2024(11): 192-195.
- [9] He, Y. (2024) *Creation of Micro-Focus Plane Language and Photography Techniques in the Media-Melting Era*. *News Sentinel* 2024(10): 58.
- [10] Lei, S. & Liu, Z. (2023) *Study on the Application of Photographic Lens Language and Vision in Drama Films*. *Art Review* 2023(10): 164-167.