

Study on Global Cultural Hybridity in International Film Media based on the Film "Godzilla 2 · The King of Monsters"

Yue Qiu

School of Huazhong University of Science and Technology 430074, China

664846610@qq.com

Abstract. Nowadays, globalization has become an inevitable trend, covering policy, economics, culture, ecology, ethnic, religion and many other aspects. The emergence of cultural hybridity phenomena is an inevitable and always existing part of globalization. This can be reflected in the international media, especially in the world of film art. The Hollywood Monster Adventure movie is a unique presence in contemporary Hollywood and global sci-fi movies, providing a powerful visual impact and entertainment experience for the audience. Through this carrier, global culture has achieved cross-regional and cross-country developments and hustle and bustle, and the world has thus "shrink" and cultural diversity has been concentrated in a film. "Godzilla 2 · The King of Monsters" continues the unique features of Hollywood monster movies and integrates various cultural elements such as mythology, religion, and nationality, and realizes political, economic, cultural, ethnic and other aspects of attention and hybridity. An excellent example of the global cultural hybridity in international media. Based on the mediation of the film "Godzilla 2 Monster King", the article will explain the role of film media in the process of globalization and the profound meaning of cultural hodgepodge.

Keywords: cultural hodgepodge; international film media; Godzilla 2 · king of monsters; elemental fusion; dialogue space.

1. Introduction

Globalization is the inevitable development of the current era. Cultural globalization is one of the links. It complements the globalization of politics, economy, religion and ethnicity and promotes each other. When the scope of media communication goes from partial to comprehensive: from the region to the country, from the country moves toward the world, the chowder has become an inevitable choice for the media groups of all countries to seek sustainable development. In the theory of structuralism, the cultures of different countries, regions, nations, and religions are more or less a mixed state, and today, as globalization progresses, communication between countries deepens, and Internet technology develops rapidly, culture chowder has become more frequent and deeper.

In recent Hollywood films, the oriental face has become an essential element in the film. The proportion of oriental culture in the film material is increasing, and it no longer stays on the surface of the oriental culture and the reverse. This is not the reason. Difficult to explain - the global development trend of politics and economy promotes the hybridization of culture. The rise of the eastern world, especially China, has become the decisive factor for Hollywood's market adjustment strategy (Thussu, 2007, p78).

With the success of "Godzilla" and "King Kong: Yeouido", Legends and Warner Bros. have teamed up to create a totally new chapter in the Monster Universe series which is an epic action adventure. In this movie, Godzilla will compete with many monsters that are familiar to everyone in popular culture which lost their tempers because of the environmental pollution. Interestingly, every monster has their own talent to improve ecology and the inspirations of these talents are all from myth, stories about different cultural custom and religion which is full of mysterious oriental colors. In the new story of Godzilla, the organization "Imperial Organization", which studies mysterious zoology, will bravely face the giant monsters, and the powerful Godzilla will also be in fierce confrontation with Mosla, Raton and its dead rival, the three kings of Quito. . When these supernatural creatures that only exist in the legend re-emerge, they will start the king's hegemony, and the human destiny is in jeopardy... As we can see, these film plots are closely related to political diplomacy, foreign cultures, and science which can be seen to be a rainbow with different elements into a beautiful scene.

"Godzilla 2 · The King of Monsters" is like a "platter" or "magic cube" that can show the cultural mixed phenomenon. The ethnic customs, religious legends and beliefs from a large number of countries have organically combined with each other in this film. We can see just like the beasts and demons in the book of The Bible and Revelation, monsters and behemoths from different national legends, we can also feel from a large number of scenes, such as carved stone walls of ancient monsters, ancient books, caves, climate, etc. The charm of different cultures and the hybridity of different cultures.

2. The Mediation Expresses the "Dialogue Space" that Creates the Audience and the Mixed Culture.

As a form of media that is spreading on a global scale, in the process of expressing content, a film needs to measure culture, policy, marketing and many other aspects to maximize the "circle" where the audience are trapped in the space created by the film and improve the box office. The film producers will choose more actors through the casting of the actors (the actor's skin color, nationality, gender and religion), the selection of the target (the target audience has been included in the key selection), and the selection of the script (more favoring the combination of multiculturalism can make more people). The keynotes and directions of the media expression of the film are selected in terms of cognition and acceptance of the script. Of course, the most fundamental is how to maximize the benefits. At a higher level, that is, from the national level, it can enhance the national soft strength. Therefore, through its unique expression and content, the film creates a space for the audience to interact with its own national culture and other cultures, so that the audience can "dialogue" with the culture in this space.

On May 31st, 2019, the Hollywood film "Godzilla 2 · The King of Monsters" was simultaneously released in China and North America. The film is the third work of the "Monster Movie Universe" jointly launched by Legend and Warner. The story still revolves around the legendary experience of Godzilla, telling the story of its hegemony with other giant monster kings. The film has been in the series of the first part of the series, Godzilla, which has been released in 2014 for five years. After a lapse of five years, returning to the screen, this sequel also brought a lot of new ideas. The film appeared in the giants of 20 "Imperial Plan" outposts in different countries and regions around the world. The inspiration of the monster (prototype, naming, appearance) often comes from China, ancient Egypt, ancient Greece, Central American mythology; the Bible, the apocalypse, the Christian legend; science fiction. In this film, this is the first gathering of the "Four Great Kings" in the monster world. Godzilla, Mosla, Raton and Quidola have their own characteristics. Among them, the Kydola from the Antarctic frozen ice is called the "Zero Monster". "With three faucets, the image is also drawn from the traditional culture of China." In addition, the "Monster Queen" in the movie was born in Yunnan, China, making the whole film full of Chinese elements. Except for the king of Quito, from the outer space, the monsters on the earth feed on nuclear radiation and have the instinct to improve the earth's ecology and maintain ecological balance. According to environment in this movie, the shocking scenes of the Antarctic glaciers, the Mexican hurricane, and the Washington dying are also very real. Five different monster battles perfectly show their great lethality. Whether it was the first confrontation between Godzilla and the three-headed king Gideola in the Antarctic glaciers, the aerial confrontation between Raton and Quidola, or the ultimate battle of the four monsters in the city, the audience was stunned. Although the prototypes of these monsters are not elaborated in the film but detailed descriptions are made through propaganda reports, it is not difficult to see the diversity of cultures and the importance of the film to cultural hybridity, using media as a link to break geographical restrictions. The audiences of different countries and regions around the world have created a broad "conversation space" (Pieterse, 1996, p2), which allows the audience to gain a sense of familiarity with the "native" culture and the freshness of the "foreign" culture.

3. The Coexistence of the East and West Holes Confirms the Pace of Global Cultural Hybridity.

In the process of globalization, the rise of China and other Asian countries has attracted Western countries to turn their attention to the concern of the Eastern world. Chinese students are increasingly going abroad to learn different knowledge and enrich their knowledge reserves. Asian tourists are also gradually favoring Traveling in Western countries, the people of Europe and the United States are also looking forward to entering Asia to experience the cultural heritage; foreign Chinese are no longer "low head" to walk, but have a deeper national pride and confidence. At the same time, the reality represented by these representations directly promotes the communication and hybridity of global culture, and there are more cultural exchange opportunities and broader space between East and West.

Similarly, the appearance of oriental faces in Western countries such as Hollywood is no longer rare. Western faces have gradually entered the film media of the Eastern world. The coexistence of East and West in the film media, and Asian countries such as China have gradually participated in the West. Film investment is the best evidence that the global cultural hybridity is accelerating and deepening. As mentioned in Stewart Hall's representation theory: "People build, negotiate, change, and fuse through language and other symbols to share the 'concept map' to achieve communication." In Western films such as Hollywood, the proportion of oriental faces It is no longer the normal three-second "face" lens, but it can be influential in the film and become an important part of the whole. As in "Godzilla 2 · The King of Monsters", Chinese actor Zhang Ziyi and Japanese actor Watanabe has a heavy role in it. As an oriental face, they give the Asian audience a cultural "familiarity" to a certain extent. Among them, Zhang Ziyi played Dr. Chen Ling as a female No. 2 through the film and has a profound knowledge reserve and rigorous scientific thinking. Dr. Chen which is played by Zhang Ziyi focuses on biology through Chinese mythology studies monsters and she finally finds ways to save the world which is very significant. Besides, Professor Yosuke Yukio who was a big fan of an assumption which is saying that "This is to maintain the balance of natural forces.". He played as a devout believer of "Godzilla" and eventually awakened Godzilla but sacrificed himself. Furthermore, it can be said that Professor Yosuke Yukio is the victim of environmental pollution and nuclear radiation that is concealing a certain political meaning. In other words, the Professor's death is another way of hybridity.

4. The Meaning of Cultural Hodgepodge - Not "Disenchantment" but "Creation"

At present, the academic circles' positions on the functional paradigms of international media are often divided into three types: differentiation, convergence and hybridity. The former two regard the hybridity as a paradigm for eliminating cultural differences and weakening cultural diversity. Many scholars believe that Cultural hodgepodge is an act of eliminating cultural diversity and is a "disenchantment of the world." It cannot be denied that cultural hoarding has affected cultural diversity to a certain extent. In Pieterse's view, cultural hodgepodge is open in both empirical and theoretical sense, and its novelty means The branch of time lapse is unpredictable, and it itself means a paradigm shift that represents a multicultural politics. The emergence of cultural hobbies is essentially a creative process that exists not only at the current stage of accelerating globalization, but also as a dynamic tradition that is constantly changing over a long period of time. As Hamelink mentioned in his research, (Hamelink. C, 1983) "the richest cultural traditions appear in the actual meeting of significant different cultures", as in the film "Godzilla 2 Monsters", cultural hodgepodge The monsters and scientists of different races have worked together for the survival of the earth, and the power from outside the earth has become a booster for the integration of different cultures. When the various elements blend together, the cultural hybridity phenomenon is realized.

5. Summary

Immigration, trade, investment, tourism, and study abroad all belong to cross-cultural communication. It can be seen as a fusion of physical modes, which will cause cultural hybridity and increase people's understanding of cultural hybridity. Similarly, the film seems to create an "imaginative community" for the audience to create associations. The film producers will introduce products with a variety of cultural elements to the community for audiences to appreciate and feel, and then gain more through cultural hybridity phenomena. Multi-regional recognition and attention, gaining economic benefits and political transmission. However, the cultural hodgepodge in the international film media cannot be merely a process of simply receiving the audience's surface, but should also give the audience a space for deep thinking. As implied in the film "Godzilla 2 · The King of Monsters", these ancient behemoths represent different areas of nature. "Godzilla comes from the ocean, Raton comes from the volcano, that "Moss Pull" represents the earth itself, which are very elemental creatures. In this movie, we regard them not only as giant monsters, but as gods, prehistoric behemoths. This is why there are three heads. Monsters, the behemoths of the sea, the origins of legends such as Leviathan of the Bible." Diverse cultures require an organic combination of different elements. There may be collisions and contradictions between cultures, but this is a must in the process of integration. The steps that go through, and finally, the cultural hustle and bustle will make the culture more attractive, magical and attractive. We must maintain confidence and work hard for it.

References

- [1]. Stuart Hall Edited by Xu Liang and Lu Xinghua. "Representation - Cultural Representation and Meaning Practice". [M]. Beijing: The Commercial Press, 2013: 448.
- [2]. Globalization and Culture: Three Paradigms Author(s): Jan Nederveen Pieterse Source: Economic and Political Weekly, Vol. 31, No. 23 (Jun. 8, 1996), pp. 1389-1393 Published by: Economic and Political Weekly.
- [3]. Hamelink, C (1983): Cultural Autonomy in Global Communications, Longman, New York.
- [4]. Media on the move: global flow and contra-flow/Daya Kishan Thussu. p. cm.\Communication and society) P96.15T485 2006 302.2–dc 22 2006017712.