



# The Core of Love in Modern Films——Take the films "BaiLan" and "La La Land" as Examples

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**Abstract.** Since the invention of films, the love of different things has been a major film theme. Among them, the love of dreams and love of romantic love seem to be the main body of filmmaking. As time goes by, dreams and love become more and more abundant in modern films. Take the modern film "Bai Lan" for example, the love shown in the film is a kind of spiritual support, which is produced by imagination. As a musical film, La La Land has two kinds of love, the love of dreams and the love of romantic love. These different types of films have different descriptions of love, and gradually become literary carriers to enlighten audiences to understand the differences. What these carriers really want to express is not love, but the core of love.

**Keywords:** Romantic Love, Dreams of Love, The Core of Love, Films, BaiLan, La La Land.

## 1 Introduction

We go to the movies and enter a fascinating new world, to put ourselves in the shoes of someone else whose life seems different from ours, but whose heart sympathizes with ours. Experience a fictional world that illuminates our everyday reality. We do not seek to escape from life, but to find it in new and experimental ways, to use our minds, to vent our emotions, to appreciate, to learn, and to add depth to our lives.

The existence of love stories in movies often carries a relatively heavy social and cultural theme, and rarely appears in movies with a purely romantic appearance. For example, in 2018, Liu Ruoying's directorial debut "Later Us" grossed 1.361 billion yuan in the mainland market, ranking sixth among Chinese language films of that year. This movie is in the creative stage, but in fact, Liu Ruoying intends to turn it into a simple romantic film. But the co-producers of the film gave Liu Ruoying advice and added real-life imprints such as "Spring Festival travel", which allowed the film to establish a closer emotional relationship with the public.

From these excellent love films, it can be seen that in order to create classic love films, one cannot only talk about love, but also interpret and showcase love from different perspectives, such as facing the present and reflecting on history. Therefore, in order to truly establish a foothold in the market, it is necessary to resonate with a

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larger base of the public. The key lies in the creative team having richer experience and a craftsman spirit of "slow work leads to meticulous work".

Love is an eternal theme that represents truth, goodness, and beauty, but loves itself has stages and also carries the characteristics of the times. A good love film not only describes the beauty of love, but also reflects the traces of the times and aesthetic trends behind it.

In summary, this paper mainly discusses what contemporary love movies carry in addition to love.

## 2 Literature Review

"La La Land" (figure 1) is a work of time and space that takes singing and dancing as the carrier, with the help of the eternal theme of love and dream, and realizes the deconstruction and integration in the strong impact of reality with the unmarked montage technique. The film runs through the music through the montage shooting technique from beginning to end, but it always tells about love and dream, deduces the transformation of love and dream between the male and female protagonists through the rotation of seasons in time order, and completes the structure and integration of reality, dream and love through the orderly transformation.



Fig. 1. A poster of *La La Land*

As the article "*La La Land*": the deconstruction and integration of love, dream and reality said, "it is mentioned that the whole films attempts to create the artistic implication and emotion of love surrendering to dream. However, it is full of dream themes that cannot be covered up by love melody. The two are both indissoluble and shadowy, and construct the expression of compound progression in the parallel and crisscross of time and space. In the films, the change of seasons is just a carrier, which

*aims to tell the impulse of the male and female protagonists to pursue their dreams in the depths of their fateful souls. This impulse makes them brave to try and meet, but return to fate in the face of strong life. When life is restored and they enter the intersection of dream and life, the two no longer have any form of intersection, love no longer exists, disillusioned and lost in the realized ideal and habitual life.*" [1]. In the film, the man and woman had feelings for each other because of their love for dreams, and in the end, they gave up each other because of their love for dreams, when I watched the film, the subtitle of the research spring to my mind: when we express love, what do we want to express. The main characters, Mia and Sebastian in *La La Land* are together not because they are simply interested in love, but because they see the process of each other struggle and fight for their dreams because of their love for ideality. Although they didn't go well at the beginning, because they had love in their hearts, they became firm and brave. So back to the subtitle, when we express love, what do we want to express? For *La La Land*, it contains a wide variety of love, love of romantic love, love of the arts, love of the culture and way of life that Los Angeles represents. When people who believe in love sing about love, they are talking about people acting for love, like Mia in the film who auditions to become a star. Sebastian, for example, travels all over the country to fulfill his musical dream. Because of their love for dreams, they don't compromise with life. It was their way of celebrating the love of their dreams, and the love of romantic love. They expressed in a more straightforward way. In the films, people's love for romantic love seems to be a little more superficial, their love for each other may not be deep. When Mia and Sebastian express their love, they show their appreciation for each other and are selfless with each other. Although such love is romantic and passionate, it cannot be connected with responsibility and paying. Such love is bound to lead the film to tragedy. Over the course of the films, the lovers have even begun to talk about marriage and plan their future together, seemingly unaware of the fragility of their relationship. Later, a rift develops between them because they want to pursue their dreams, which leads to tragedy. This is also because the love between them does not have the responsibilities mentioned above. The love they express is fragile, and when it comes into conflict with their dreams, they will naturally give up romantic love.

As the essay *La La Land: the deconstruction and integration of love, dream and reality* points out, *The montage technique at the end of the films, through two pieces of background music throughout the whole films, makes the hero and heroine in the footsteps of pursuing dreams into dancing notes, and the ups and downs of the music are the ups and downs of the hero and heroine's life and emotions ups and downs* [2]. *Five years after they met, the heroine Mia has become a famous actress, and the hero Sebastian runs a bar by himself. Five years later, the scene cuts back to them again. Love has died, and the seed of dreams has not gone back to the place where they took root* [3]. *Here it is, again, throughout the films music, leading the heroine unconsciously came to the "Seb's "bar, saw the original familiar objects, as if the fate of the guidance. When the hero and the hero playing in front of the piano eyes meet, the hero Sebastian's sentence "welcome to Seb's", simple buried fatalism and bitterness. At this point, the director hit both beams of light on the host and hostess*

*On the male body, a kind of backward in time image is created, as if they are still the original two people, standing in the depth of light and shadow, chasing their original aspirations and dreams* [4].

The montage at the end of the film shows the audience another possibility of their love, which is to have a happy ending. However, this seemingly regretful love is actually the inevitable result. Their love is just like chewing a piece of gum. In order to pursue other foods, they will directly choose to spit out the gum instead of doing both or giving up the other foods [5].

Although this film seems to be a love film, its spiritual core is still the "American dream", but it will be a metaphorical "American dream" in two inspirational individuals, the transmission and output of this culture is not easy to resonate deeply in the viewer's heart. In a sense, the films' idealistic and inspirational impact on the realistic marriage is also a reflection, reflection, remembrance and tribute to the "American dream" [6]. Through this kind of reflection and remembrance, it re-deconstructs and examines the attachment way of "American dream" and seeks a way out and balance between ideal and reality. It is also, to a certain extent, a remembrance of the most prosperous era and the white-centered era of American society in the 20th century [7]. The whole film is filled with black people, ethnic minorities, homosexuals and other groups, which seem to have become the mainstream of the current United States, but the political discourse of the United States only emerged through the form of fire. Jazz music, which the hero sticks to in the films, is a product of black culture, and its cultural significance is worth further exploring [8].

If *La La Land* is the expression of love in reality, then love in the film *BaiLan* is illusory and the product of fantasy.

Kang Bailan, a 23-year-old Chinese girl, came to South Korea alone after her mother died, but her aunt's family had emigrated. In desperation, she turned to an agency. An employee told her that under South Korean law foreigners must marry a local to obtain residency. He asked BaiLan for a one-inch photograph. A few days later, she was given a form and a one-inch picture of a man, and the marriage was complete. The man in the photo is Li Jiangcai, her husband. Then BaiLan found a job washing clothes in the laundry. In the days that followed, BaiLan watched day and night the smile of the man in the photograph, and she grew to love him, though she had never seen him. But Li Jiangcai knew nothing about BaiLan and married her only for money. Hard work, coupled with a serious illness, BaiLan eventually died in a foreign country. To her death, she and her husband did not know each other. And Li Jiang in the process of claiming her body, only from the letter she left to himself to appreciate BaiLan's deep love, and finally fell in love with her. But this love is destined to be no end, Li Jiang was intoxicated listening to the video left by BaiLan, was killed by gang members in the room of BaiLan.

The story content of the films is very simple, but is a sad, bizarre Platonic love tragedy. But the message of the films goes far beyond love itself. It tells us that the core of love and true happiness comes from within, and that the search for and persistence of hope is the spiritual power that sustains everyone's life. Love doesn't have to be real or happen. It can be the product of the spirit, or the spiritual support of the person.

BaiLan's love is illusory, she does not know the reality of Li Jiangcai is just a frustrated little gangster, mixed with the bottom of the underworld. When a man reaches middle age, there is no place for him anywhere between black and white. Being bullied everywhere and living a chaotic life. Basically, what BaiLan really loves is a shadow of herself in her heart. The cunning of the director is to set the illusion of love to surpass love, so that the film not only conveys love, so as extracts deeper humanistic connotation. Love and other spiritual power is invisible, can not see, can not touch, but the feeling in the heart is real. A person can survive in any environment, it is because of this invisible force support, happiness comes from we have hope and faith in the future. Everyone needed it, nobles and commoners alike. Because of it, life can have different colors, will have meaning and value. It is also in this level that BaiLan rises from an ordinary girl to a symbol of humanity's truth, goodness, beauty and hope<sup>[9,10]</sup>.

As the article hope of life said: *simple story is the most not easy to shoot good, let alone extract from the simple to let the audience remember the eternal value connotation. Director Song continues the consistent style of Korean films, pure, gentle, implicit, introversion, the story tells like a trickle into the heart, the desolate and sad feelings deep in people's hearts. The most common technique used in the films is the use of foil. BaiLan is the embodiment of truth, kindness and beauty, as well as the symbol of love and hope created by the director. She is the angel of the world, the redeemer of Li Jiangcai's soul. She is holy and noble, but also humble and poor. A poor washer girl is who she really is. The director does not play down dirt and poverty in order to highlight holiness. The small and dirty streets of the town, the dirty water in the laundry room, the dim light in the bedroom, the thin sheets, and the poor clothes of BaiLan all tell us that this love story is not the innocently imagined love of petty bourgeoisie.*

To sum up, there are many ways to express the core of love in films. When we express love, we are not expressing love itself, but expressing people's actions and changes because of love. Such as their courage, and their determination to believe and fight for their dreams. At the same time, love is also the output of spirit. Sometimes people do not love because of mutual attraction, but spontaneously create a spiritual support through self-consciousness, from which to explore the meaning of ordinary life.

### 3 Conclusion

Nowadays, the themes of movies are very diverse, but romantic films are still one of the mainstream topics. Modern love movies tend to incorporate things beyond love into their films. Movies are a very abstract form of artistic expression, and it is difficult to thoroughly analyze what they carry. What I have done is to analyze the topics carried by today's love movies beyond love. In movies, as viewers, we should also have a curiosity to appreciate the movie, not limited to the so-called movie theme, but to explore the true essence that the movie contains and wants to express. In this paper, I mainly use two examples to illustrate the things carried by love movies, such as the pursuit of dreams and spiritual sustenance, in addition to love. The purpose of what I do is to reflect the significance of movies beyond entertainment and relaxation, letting

more people see the rich emotions carried by love movies, in addition to love. Movies should not only be a product of entertainment and relaxation for the audience, but a special way for the audience to realize the insignificant things in life.

Taking *La La Land* as an example, movies want to express that it is not the pursuit of ideals that we should ignore, or the loss of ourselves in love. Love is important but one cannot forget one's original intention. Self-realization is important but should not be at the cost of hurting others.

Movies teach audiences not to get lost because of love, and when pursuing self-actualization, do not to forget the people around us who have always been with us. Always choose what I love, love what I choose.

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