

RESEARCH ARTICLE

Genre loss and narrative dilemma: Comparative analysis of the Chinese and Korean versions of the film *Door Lock*

Xue Chen

298 Dacheng Road, Qingyuan District, Cheongju City, Chungcheongbuk do, South Korea

Abstract: The two versions of the Chinese and South Korean films "Door Lock" are both realistic suspense films. The two films use audio-visual means to describe the problem of women living alone, highlighting the plight of women being watched and the dangerous situation that they cannot escape. By carefully disassembling the mirror language and narrative techniques of the two films, this paper focuses on thinking about the elements that determine the form and style of the suspense film, discusses the genre style shaping of the film from the mirror image, explores the narrative motivation from the character design, and considers the realistic expression of the film from the social background.

Keywords: Suspense; Narrative reality; Door lock

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1 Introduction

Graphic Suspense film as a film type of narrative power and image style has a special type, favored audiences in the film market, the Chinese film "lock" is based to the South Korean version of "lock" remake, and the south Korean version is adapted from the Spanish film "when you sleep", two "lock" are used when you sleep the core concept of "bed" someone " to create the atmosphere of fear, but because of the two film system, social ecology, image expression, director creative experience, on the narrative expression and image performance has a big difference. As the core power source of the story, the suspense narrative motif of "someone under the bed" is an important condition for the suspense tension of the film. The constant fear of human heart is expressed in the form of audio-visual, and through rich picture expression means and powerful design of story layout, the audience has a strong psychological fear and sense of substitution. It is the most important narrative

technique of psychological suspense film to awaken the primitive human instinctive fear and amplify the fear of the dark, behind and the unknown corners. The Chinese version of "Door Lock" is a local adaptation based on the Korean version. The main line of the story and the design of some scenes all follow and draw on the mode of the Korean version, but the character design and narrative power are partially adapted. As a remake of the Chinese version of *The Door Lock*, the portrayal of the characters in the film is stereotyped, and the exaggerated expression of the status of women and women's survival difficulties in the society is regarded as a reflection of the real environment. Both versions of *Door Lock* explore women living alone, highlighting a peeping perspective and the ubiquitous risk. However, the suspense style of the Chinese version is confined to the local expression form, the director's reconstruction of the plot content, and the dilemma of the film censorship are weakened and dissolved.

Is the inner fear brought to the audience in the suspense film derived from the known or the unknown?^[1] From the perspective of psychoanalysis, the audience's fear of the unknown is innate, while the known fear is provided by the director's lens and narrative. The "fear of the known" from "Hitchcock suspense film" has gradually become the usual technique for directors to create suspense films. In the movie "Door Lock", the design of "someone under the bed" makes the audience a "known bystander". The function of suspense film should not only stay on the superficial visual sensory stimulation and the instantaneous pleasure brought by the story arrangement, but should let the audience have a deeper thinking about human nature and the cognition of the world, so as to better protect themselves and avoid risks. Therefore, Buick, the director of the Chinese version of The Door Lock, also has a creative intention based on such consideration. It is a pity that the realistic expression and genre narrative of the whole film are not satisfactory.

2 Starting from the mirror image to discuss the genre style shaping of the film

Based on the mirror data, the film text is interpreted at the micro level, and then the narrative style of the two Door locks is analyzed through the editing logic and editing rhythm, with the micro perspective comparing the directors of the two countries grasping the narrative rhythm of the works and the accurate expression of the film theme from the micro perspective. As the most basic constituent unit of a film, the number of shots determines the style and rhythm of the film. Excluding the opening and closing credits, the two versions are about 1 hour and 38 minutes, with little difference. But in terms of footage, the Chinese version of Door Lock has about 1,394 shots, while the Korean version has about 1,444 shots. As we all know, the number of shots in a film determines the rhythm of the film. The editing rate of the Korean version of Door Lock is slightly higher. The average length of the Chinese version is 4.26 seconds, and that of the Korean version is 4.11 seconds. From the average length of the lens, the narrative rhythm of the two

films is relatively tight. At the same time, we also counted the situation of the use of the two films in the scene. From the statistical data, the two films mainly use the close view series to the scene to complete the narrative, which can also correspond to the fast pace and narrative tension of the suspense film itself. Especially in the first half of the film, the Chinese version makes a detailed imitation of the Korean version, and many scenes are basically the same scene, composition and light. As we can see from Figure 1, the proportion of close-up series in the two films reached more than 70%, especially the Chinese version and the Korean version reached 884. We all know on the scene other function and function, close series scene more role is narrative, as a suspense type of film, narrative is its core task, the story is attractive largely closely related to mirror expression skills, as a remake version of China "door lock" on the basis of the Korean version of mirror design made imitation and in the part of the change. As a new director, remaking more mature genre films is a safer strategy. Buick, the director of the Chinese version of "Door Lock", is a young director born in the 1990s, also said in an interview that the door lock he shot is a film integrating reality and non-reality. On the basis of imitation, he also wants to bring his own thinking, and tries to provide new ideas and appeal for the Chinese version. As David Podwell said, "Film is a powerful intercultural medium, depicting not only indigenous knowledge, but also a series of human skills shared across cultures."^[2]

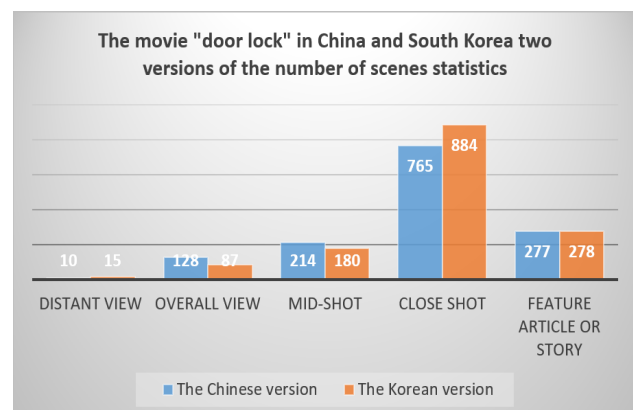


Figure 1 Bar chart of the number of scenes in Door Lock in China and South Korea

Both versions use a number of frame composition, depth of field composition, and surveillance camera images to create a third perspective and unsafe psychological hint that people are always peeping. In the Korean version, the ubiquitous monitoring perspective brings strong visual impact to the audience, while the Chinese version is not very frequent, and the narrative timing is slightly random, and does not form a strong psychological stimulation. The application of surveillance viewpoints in horror films can better enhance the atmosphere of terror and play a certain auxiliary role in expressing the theme of the plot. In the two door locks, "being seen" becomes the source of fear, and "others can see you, but you can't see others". This kind of narrative creates an uneasy and fragile environment. The psychological hint given by the surveillance camera can adjust the audience's viewing psychology to a helpless and helpless situation. Surveillance cameras are supposed to be designed for the safety of people living in this area, but in the context of the film, surveillance cameras have become an auxiliary means of peeping and crime, and this way of defamiliarizing familiar things and providing new narrative possibilities also makes the audience fear. It is in the most ordinary, real and familiar environment to fill the horror atmosphere, with the most calm narrative techniques to create a strong sense of substitution and fear.

In the scene design of the film, the two films are also mainly indoor and night scenes. The Chinese version has more scenes due to the addition of more side characters. The Korean version of the scene is relatively concentrated, mainly in apartment buildings, rooms, banks, convenience stores, streets, abandoned hospitals, and the original version of the apartment building, room, street, convenience stores, abandoned factories, also designed underground parking lot, housing agencies, restaurants, cars, restaurants and other new scenes to provide narrative support for the story. The diversification of scenes does not necessarily mean that it can bring better narrative rhythm or visual satisfaction to the film. Many classic films in the history of film complete the whole narrative with only one or two scenes, such as the

1957 film *Twelve Angry Men*. Including a lot of suspense thriller also in the design of the scene to control the suspense thriller effect, often let the same scene cycle many times, some suspense is even make a scene became suspense and thriller special field, in the scene to complete suspense narrative, the director will through the scene to the audience stronger psychological suggestion, let the audience have "prophet" feeling, strengthen the suspense atmosphere. In the design of the scene, the Chinese version obviously ignores the very important core motif "door lock", the room is the most core narrative field, and "someone under the bed" is the most important source of suspense and horror in the room, but the director only insisted to this point in the first half.

Film can provide basis for the film atmosphere and plot suggests, is the film form style, Korean version of "door lock" with cool color and low illumination dark tone is given priority to, individual scenes to coordinate with environmental light, with the warm color, but very little, it also shows that the director wants to through the cold to highlight thriller atmosphere increase the picture of the narrative effect. For suspense thriller, dark tone is a very important means to highlight the exciting atmosphere. At the same time, closed space can also provide more thrilling and more depressed visual feeling to the plot, "creating no escape" plot tension. The Chinese version also focuses on night shows and interior shows as the main narrative space, The color tone of the film is also based on cold and dark tone, In itself creates a more solemn, tough visual feeling, The few big outdoor scenes, Basically, in order to present the hero's living space, transition and other functional shots, the outdoor scenes at the end of the film use the winding road by the sea, The more open perspective also makes the audience no longer depressed by the narrow space, The director ends with an open picture space, To ease the mood of the audience, This design in the whole as a suspense horror genre film image style limited, It is a technical presentation that can show the director's intention and the meaning and meaning of "the mirror language", Can let us see the

director's design of the film and the director's consciousness to convey the film emotions to the audience.

3 Explore the narrative motivation from the character design

In the narrative way, The Chinese version still follows the linear narrative of the Korean version to complete the story, For a suspense film, Linear narrative can help complete the presentation of suspense with the unknowability of the cause and effect and the progress of events, The audience and the characters know the same way, This way to better bring the viewer into the plot, be immersed in, But also because of this linear narrative, Making the story is told too old-fashioned, As a remake in order to add new suspense and unexpected clues and plot, The production team had to work on the question of "who was the killer." So we see that the Chinese version of The Door Lock has made a lot of adaptations of the proposition of "who is the murderer." Designed new characters and split the two identities of the Korean version, Vet is another professional identity for Korean apartment administrator, In the Chinese version, it is split into two main characters, It makes the design of veterinary motive and abnormal personality without support, Taking the story out of touch with reality, It weakens the characters' motivation to drive the plot development. Because is a veterinarian, so can physically, understand the use of anesthetics and a series of other drugs to control the victims and amputation, the abnormal and cruel plot design for Korean version of the door lock to the audience more psychological burden and fear, the Chinese version of the film censorship and not graded, the violence in the film cuts and adjustment. This split is to increase the confusing plot confusion and enhance the suspense and visibility of the film, but the adaptation also hurts the logic of the narrative and makes the plot flawed."Bed someone" design throughout the Korean version from beginning to end, Chinese version of the second half is the scene design in a big waste warehouse, veterinary seems to become a "omnipotent technology man", the design of the film weakened the suspense, the overall

light tone and narrative logic was sudden "warehouse authority".

In addition, the behavior dynamics of all kinds of characters in the Chinese version are too far-fetched, resulting in the stereotype of characters and characteristics, and the traces of imitation and reference are heavy. The Korean version of the customer carpenter, the boss, the police, the middle version of the security guard Xiao Liu, the obscene boss, the peeping man opposite the building, the despicable real estate agent, the justice of the police, designed a more complex character relationship, and failed to make the story more interesting and attractive. The flat design of the secondary characters in the Chinese version and the exaggerated expression of all the men are the wicked make the narrative of the film seem not smooth enough.

Chinese version of the plot, although arranged a new functional characters, but the narrative paragraph and rhythm still maintained and the Korean version of great similarity, woodworking appearance replaced with housing intermediary, when the heroine in trouble, the boss of the escort of plot paragraph design, on the narrative power is consistent, and the Chinese version of the boss more deliberately, comb hair, abnormal in the toilet, the Korean version of the character design more sustainable. Chinese version design security xiao liu is in order to realize the plot more suspense design, for suspense adaptation, unknown design of the plot is an important factor to attract the audience, the Chinese version in order to achieve such suspense, let the Korean security is the design of the criminal victims and protector, such flip design, really can bring certain plot on the murderer but the pet doctor, let the characters crime environment lost reality and possible motivation, guide the story of the realism.

The design of character details becomes an important inducement for the narrative tension of suspense films. In the Korean version, the details of the narrative mainly include the consumption bill of convenience stores and old watches, which two clues run through the spread of the suspense plot

of the film, bringing the narrative power for the plot.

While Chinese version abandoned the two details design, rearranged the express sender "jeffrey" this detail, in the film's opening paragraph with features for the details, but unfortunately in the evolution of the whole plot, this detail did not play a big role, only in the last "veterinary" bright Ming identity moment out the suspense baggage, answer the opening of the killer is he. Making such a design adds a lot of new ideas to the film, but the details of the suspense did not play a role in pulling the plot is also very regrettable.

4 Consider the realistic expression of the film from the social background

The growing environment of the younger generation in South Korea makes them pay more attention to the independence of personal living space and choose to live alone after having a stable job. Although there is not such obvious concept of living alone in China, young people living in cities are basically in the form of renting apartment or sharing house. The timing of shooting this film in China was also after the news of several murder or persecution of women living alone, with a relatively mature public opinion environment, and the launch of this film, which also had strong practical significance. In terms of the social environment and the synergy between film space and real space, both films have strong practical significance. But the Chinese version because of the plot and type of mix makes the film from social problems suspense ran to crime type, from the realistic style, from 1 hour 11 minutes suspense atmosphere was disintegrated, the film narrative into the crime type of narrative mode, this type of mix makes the film create suspense atmosphere and narrative rhythm was completely scattered. It is understandable that the director wants to fit the expectations of Chinese audiences and the cultural attributes of Chinese films, but the plot setting of the glory of the police and the mainstream value orientation makes the critical sense of the film on reality have a negative impact on the shaping of female image.

"East Asia Confucian culture circle" under the influence of the patriarchal social background, the film can jump out of the male perspective, from the positive depict female characters, and from various to shape female image, set up the full of courage, wisdom, sacrifice, optimistic independent femininity is positive, but also to the society of various identity male characters in the film made the reduction and exaggerated expression. The Korean version is relatively restrained in shaping the male characters, The Chinese version is a little deliberate in shaping its bosses, real estate agents, security guards and the leading veterinarian, The greasy boss and the coercion of the female subordinates appear vulgar; The image of the real estate agent, for the end is to achieve the first "murderer misjudgment"; In order to reflect the suspense atmosphere of the thriller, Deliberately acting traces and lens design also make the audience easy to get away from the plot. The character of the veterinarian is designed to feature the Korean version of the hero who was originally a security guard as a veterinarian, Break it down into two characters to increase the suspense after the remake, But by dismantling the identity of the veterinarian and the security guards, Can't make the veterinarian have a situation with the heroine. So I had to design a best friend to take a dog to a pet hospital, And made her friends love the vet, This design adds a lot of plot to the narrative, It also leads to the character's unclear motivation, guidance and rationality, More episodes had to be added to provide behavioral motivation to the veterinarian. He described the trauma —— Grandpa killed his pet dog when he was a child —— This childhood incident became the internal cause of his inner distortion. Such a design makes the plot and the narrative logic of the film seem far-fetched and awkward, and the suspense atmosphere of the whole film is greatly reduced. Hitchcock's films also have a lot of "trauma" design, but the director only explained the trauma with a character line. Compared with the Korean version, he did not mention why he killed women, but a abnormal possessiveness is more exciting and powerful. Efforts to design and plan the plot, but the lack of reasonable audio-visual design ultimately

makes the effect of the film is greatly reduced.^[3]

The design of the beginning and the end of the two films also presents a big difference. The Chinese version opens with 55 scenes of the death of a woman living alone, Set the tone for the film, Although it was a remake, the director did not copy the narrative and environment of the Korean version, It was a second creation, Giving the story the characteristics of Chinese localization, The Korean version is the story structure from the subway to the apartment to the murder, The Chinese version starts directly with a delivery cabinet near your home, Walking through the long alleys and old neighborhoods back to the room, Open the express and put the door to block the rabbit ornaments and other designs to make the story closer to the Chinese audience, The footage design and the grasp of the rhythm of the story are a good start for a suspense genre.

Korean version in order to make the film thriller atmosphere continues, at the end of the film using the open ending, the final lens under the bed of low Angle, the picture is the heroine constantly for fear shaking legs and feet, the design back to the suspense of the movie itself "bed someone", through the open ending to the audience full of imagination, completed the "thriller" "suspense" task, well reflects the characteristics of genre. And Chinese version is designed a road scene, the heroine and girlfriends driving listening to the radio pleasure easily in the tunnel, they chat happily, as if before the experience has been completely past, then the car audio also played theme music "I want we are together, the car slowly, in the music" two experienced life and death girlfriends to the front of happiness ", this is a perfect sweet like a fairy tale ending, the bad guys got due punishment, the good man also safe, but we have to think, a happy happy ending is suitable for suspense thriller? Chinese version of the end of the subtitles, forced back to solitary women living problem "living alone is their rights, not be

hurt reason" movie to show solitary women survival crisis, want to nested social security hidden danger of beginner's mind is good, but in the end of the plot from the first half of setting, entered the stage of the reality, too curious plot arrangement and character setting, let the film realistic expression lost.

The two versions of Door Lock in China and South Korea show consistency in the expression of female strength and female mutual assistance. The self-rise of female characters — The setting from weakness to struggling to resist gives the audience an opportunity to re-examine the female image.

But at the same time, it also spread out the dual opposition between men and women, creating a new gender shackles. Although the remake and reconstruction of the Korean version in the Chinese version is not satisfactory in the image design, narrative arrangement and typed expression, it should also affirm its attention to the real social problems and its creative attitude of seeking innovation and change. Reality suspense films are a very important type in the current film market. How to do a good job of typological narrative and audio-visual expression is worth continuous exploration.

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