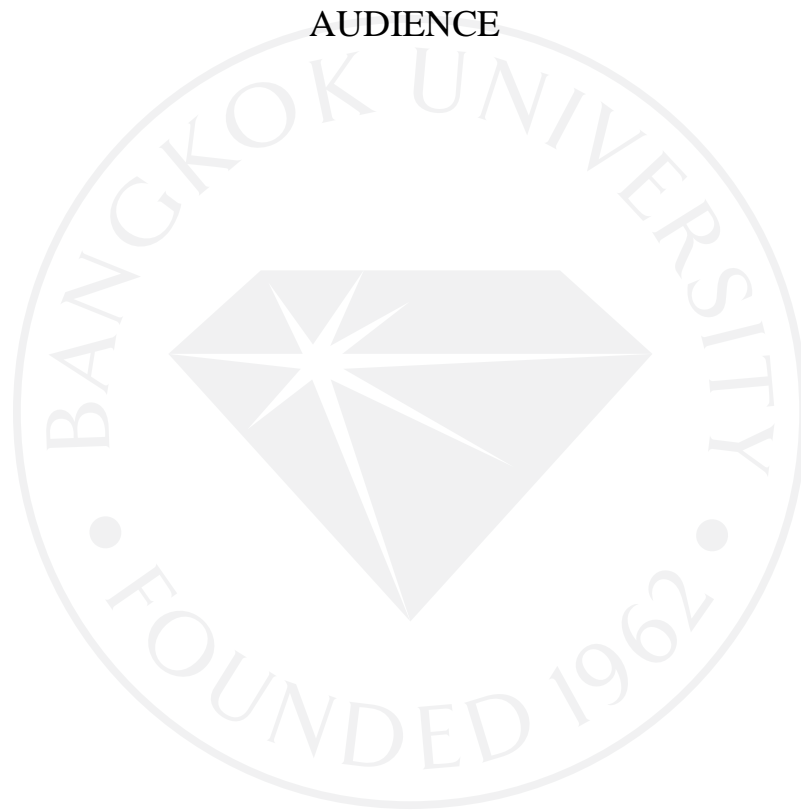


THE IMPLICATION OF STORYTELLING TECHNIQUES IN  
CHINESE SCI-FI FILMS AND CHINESE CULTURAL VALUES ON  
THE PERCEPTION OF TV REALITY AMONG CHINESE  
AUDIENCE



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### **ABSTRACT**

The purpose of this survey is to study the impact of Chinese science fiction film's storytelling techniques and cultural values on Chinese audiences' perception of film reality. The survey research used questionnaires to examine the perception of 231 Chinese audience aged 18-41 years old, who have seen the film "The Wandering Earth (2019)" at least once. The researchers used Spearman Correlation and Multiple Regression analysis to test the hypotheses at the significance level at 0.05. The survey found that:

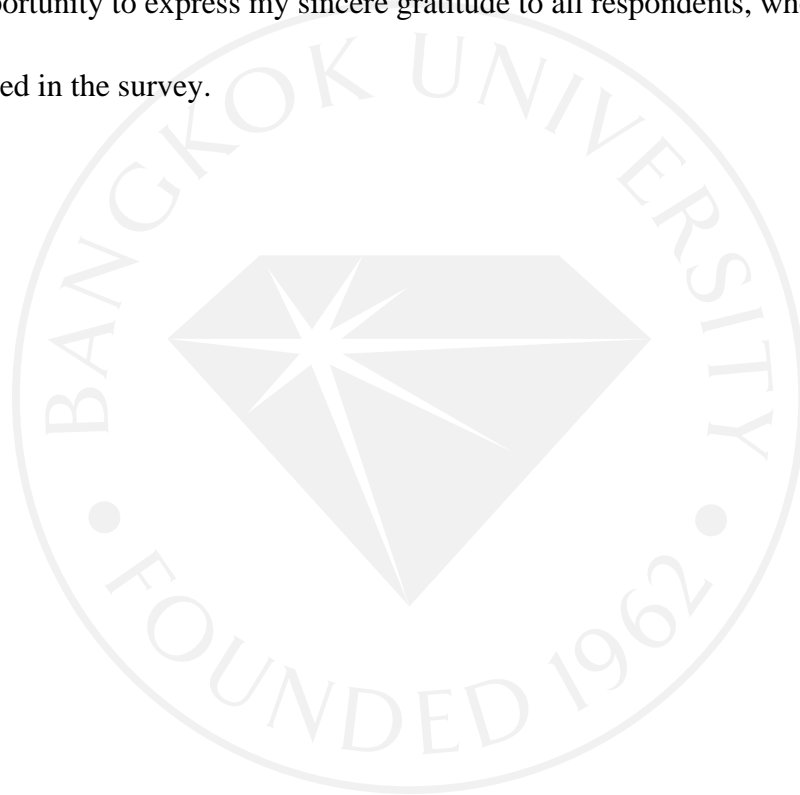
(1) Storytelling techniques in science fiction films are positively correlated with the audience's cultural values, that is, the more exposed the storytelling techniques of the audience, the higher the cultural values obtained. Among them, the vision and scene are exposed at the highest level; (2) Masculinity and Confucian Dynamism significantly affect the perception of Chinese cinematic reality of science fiction films; (3) The two storytelling techniques of conflict and structure can significantly influence the perception of Chinese cinematic reality of science fiction films.

*Keywords: Chinese audience, Chinese science fiction films, film storytelling techniques, film reality, cultural values*



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## CHAPTER 1

### INTRODUCTION

#### 1.1 Rationale and Problem Statement

The Italian poet and film pioneer Ricciotto Canudo called film the seventh art after architecture, sculpture, painting, music, poetry and dance (Bordwell, 1997, p.55). Now, it is said that after the addition of drama, there are eight arts, but the origin of the eight arts has been unknown.

As a unique art form, film can have sound, picture, lighting, editing, special effects and other means of expression at the same time. As the profound meaning contained in the film, it contains human emotion, morality, spirit, and the artist's perception of the world life. At the same time, due to the different countries where the artist lives, it also contains the cultural values of different countries. Although there are different types of films, such as war films, love films, documentary films, horror films, Sci-fi films and so on, behind these different types of films, there are different cultural values due to the nationality of the artists.

Science fiction film is a kind of film that tries to satisfy the audience with the unknown things and to satisfy the human imagination of the conflict of the future or the real society.

It focuses on real science, speculative science, or speculative science and empirical methods, and combines them with transcendentalism in magic or religion under certain social circumstances.

A milestone in the history of sci-fi films by George Merriar "Travel to the Moon (1902)". It told the story of a group of scientists using cannonballs to launch a capsule on the moon, encounter monsters, and eventually return to Earth. This is the earliest known sci-fi silent film. Although rough in production, it is full of imagination and opens the door to the world of sci-fi films for human beings.

As one of the most populous country in the same number of China's film to be reckoned with,

according to the lighthouse pro (APP) statistics (2018, 2019) showed (lighthouse pro is one of the largest film industry group in China, Ali, who introduced the professional film and television data query APP, which provided professional tools and deep applications, industry data, the practical function such as box office income calculator, industry information, which enable the industry to facilitate users to understand the latest information. The data came from Alibaba Cloud, one of the world's three major cloud computing service platforms). In 2018, a total of 419 Chinese films were made, of which 359 were released. In 2019, 485 Chinese films were made, of which 406 were released. China has long been known for its martial arts films, such as the series starring Jackie Cheng and Bruce Lee, and family ethics films, such as those directed by Ang Lee and Zhang Yimou. But when it comes to science fiction, China lags far behind the west.

In the 1980s and 1990s, there were some good Sci-fi films, such as “Dead Light on Coral Island”, “Thunderbolt baby”, “Poison Kiss, Dislocation”, etc., but they were excellent in terms of story content, and the technology for making films was far behind that of western countries for decades.

At the beginning of the 20th century, after being influenced by western Sci-fi films, Chinese directors began to update their techniques, and then began to imitate and explore, trying to make high-quality Sci-fi films.

However, in addition to “Chang Jiang Qi Hao” in 2008, which is a film about family love under the guise of science fiction film, films such as “Flying Eagle” in 2003, “Robot man” in 2009 and “Future police” in 2010 all have serious traces of imitating Hollywood films.

In 2010s, “The Bad Future”, “The Adventures of Li Xianji”, “Water Drop” and other Chinese sci-fi films with experimental nature appeared. This genre did not make much use of special effects and, like films of the late 19th Century, these sci-fi films used good storytelling to attract audiences

However, the difference is that the film technology of this period has improved a lot, including the shooting equipment and the director's lens language. This is a batch of Sci-fi films that combined

advanced western film knowledge with traditional Chinese narrative mode. They are not mature, but they can be regarded as the embryonic form of Chinese Sci-fi films

In 2019, after nine years of hard work, "The Wandering Earth" came out of the woodwork, which surprised countless Chinese audiences. It was equipped with advanced special effects technology and unique Chinese narrative style.

Looking back at the twists and turns of the development of Chinese Sci-fi films, in the early 20th century, except for a few works, Chinese Sci-fi films were almost faulted, but at that time, the literary circle of China was a flourishing age of science fiction. So what is the pitfall? This begins with China's entry into the WTO in 2000. After China's accession to the WTO in 2000, China has gradually opened up to the outside world, and all kinds of excellent western films have also entered the Chinese market. In the face of these excellent foreign works being accepted by Chinese audiences, audiences' requirements for the quality and aesthetics of films are also improving

Western films started much earlier than in China, so the quality of imported foreign films is undoubtedly several grades higher than that of Chinese films. These imported films were definitely a great threat to the Chinese films of that era. As can be seen from Table 1, from 2014 to 2017, foreign films accounted for about 20% of the Chinese film market, but they accounted for twice of the box office. Because high-quality western films have improved the aesthetic of Chinese audiences, some Chinese films that were not particularly good in quality have gradually lost their original status

However, threats also mean opportunities and new knowledge. As can be seen from Table 1, Chinese films have gradually recovered from their disadvantages since 2018, which also shows that China's film technology and quality are improving and being recognized by audiences.

Table 1.1: Comparison between the number of Chinese and foreign films and the boxoffice from 2014 to 2019

Film type	Chinese film		Foreign films		Other films	
	Quantity percentage	Box office percentage	Quantity percentage	Box office percentage	Quantity percentage	Box office percentage
2014	74.10%	60.70%	18.60%	32.50%	7.30%	6.80%
2015	79.10%	63.50%	18.20%	36.00%	2.70%	0.50%
2016	78.10%	55.40%	20.90%	44.50%	1.00%	0.10%
2017	73.90%	53.30%	23.70%	46.60%	2.40%	0.10%
2018	75.00%	63.10%	21.60%	36.70%	3.40%	0.20%
2019	78.20%	62.00%	21.80%	37.90%	0.00%	0.10%
Source: Lighthouse Pro (APP) (2019)						

Besides, Sci-fi films, with the continuous introduction of excellent Sci-fi films such as “Star Wars”, “Avatar”, “Alien”, and “Star Wars”, they are far ahead of China in terms of technology and content, almost crushing. The momentum rushed into the Chinese film market and dominated the Chinese science fiction film market for more than a decade. It is no exaggeration to say that before 2018, the technology of American sci-fi films has been leading China for decades, and it is precisely for this reason that the audience’s quality requirements for sci-fi films have reached a level that domestic sci-fi films cannot reach for the time being. Therefore, the faults of Chinese Sci-fi films in those ten years appeared. As can be seen from Table 2, until 2018, only one of the top ten sci-fi film box offices in China had Chinese investment and the participation of Chinese actors, but in general, all films were produced in the United States and the technology was not Belongs to China.



Table 1.2: Box Office of Chinese Sci-fi films in 2018

Ranking	Names of the Film	Box office (million yuan)	Country
1	Avengers: Infinity War	2,389	USA
2	Aquaman	2,021	USA
3	Venom	1,870	USA
4	Jurassic World: Fallen Kingdom	1696	USA
5	Ready Player One	1396	USA
6	The Meg	1052	China, USA, HK(China)
7	Rampage	1003	USA
8	Ant-Man and the Wasp	832	USA
9	Black Panther	662	USA
10	Pacific Rim: Uprising	633	USA
Data source: Lighthouse Pro (APP), (2018)			

Although Chinese Sci-fi films have always been suppressed, Chinese filmmakers have never given up and persisted in their efforts. Until the beginning of 2019, the first day of the Chinese New Year, China once again owned its own science fiction film, "Wandering Earth", and in one fell swoop created the highest box office of Chinese Sci-fi films in history. As can be seen from Table 3, in 2019, China's sci-fi film market is no longer completely dominated by the United States. Two of the top three sci-fi films are produced independently by China, 2 of the remaining 7 have Chinese personnel involved in the production. Although such achievements do not represent the complete rise of Chinese Sci-fi films, it is a sign that China's Sci-fi films no longer lag far behind Western countries in terms of

technology and quality. It has begun to be recognized by Chinese audiences, and some even call 2019 the first year of science fiction in Chinese films.

Table 1.3: Box Office of Chinese Sci-fi films in 2019

Ranking	Names of the Film	Box office (million yuan)	Country
1	The Wandering Earth	4662	China
2	Avengers: Endgame	4296	USA
3	Crazy Alien	2204	China
4	Spider-Man: Far From Home	1438	USA
5	Bumblebee	1148	USA
6	Captain Marvel	1033	USA
7	Godzilla: King of the Monsters	942	USA, Japan, China
8	Alita: Battle Angel	895	USA, Canada, Argentina
9	X-Men: Dark Phoenix	414	USA
10	Terminator: Dark Fate	354	USA, China
Data source: the Lighthouse Pro (APP) (2019)			

But is 2019 really the first year of science fiction in Chinese films? Before answering this question, the researcher would like to propose another question, which is also the issue of this paper which focus on—how have Chinese cultural values affect the contents of Sci-fi films? As one of the five ancient civilizations, China has a cultural history of more than 5,000 years. China has its own cultural values that are different from those of Western countries. Chivalry, ethics, and sentimental values, these values that are different from Western countries have created a unique Chinese film. This is the reason why

*Kung Fu* films starring Jackie Chan and Bruce Lee can enter Hollywood, and it is also the reason why ethics films directed by Lee An and Zhang Yimou can win the Venice and Cannes Film Festival Awards. The cultural values of each country will be expressed in the films of their own country, and then transmitted to different audiences through the films. When the audience accepts and likes a film, it also means that he also likes the cultural values conveyed in the film. Let us look back at those Chinese Sci-fi films in the 1980s. Although judging by our current aesthetic standards, the Sci-fi films at that time were far from our requirements in terms of technology and quality. But after we watched the whole film patiently, we can find that those films, what they expressed, the issues they discussed, and the values they conveyed, were quite wonderful.

It is undeniable that due to the lack of technology and backwardness in China, China's Sci-fi films have been unable to grasp the right to speak, and even have no international status. So today, with the gradual improvement of Chinese technology, Chinese directors can use unique Chinese narrative methods to reflect the various outstanding and unique cultural values of China over the past five thousand years in Sci-fi films, making Chinese Sci-fi films like Ethical films, like *Kung Fu* films, can have a place in the international film industry?

Chernyshevsky once said that art comes from life and is higher than life (Hecht,1945). As one of the seven major arts of the film, all its contents are also based on real-life, even if it is a science fiction film or a horror film. As we all know, there are differences in the lifestyles of almost all countries more or less, and these differences are derived from the different cultural values of each country. Hofstede (1980, 1991) once said that culture has five dimensions, namely collectivism and individualism, uncertainty avoidance, power distance, masculinity and femininity, long-term orientation, and short-term orientation. It is precise because of the differences in these five dimensions that each country's films have a unique charm. And, these unique film charms can make the audience feel different cultural values. When the audience conceded with these values, they will unconsciously change their way of

life or change their values. And these films that can be recognized by most people will also get more audiences. Therefore, this research will explore the impact of storytelling techniques and cultural values in Chinese science fiction films on Chinese audiences' perception of film reality. Based on this knowledge gap, the following is the problem statement:

- 1: Is there a relationship between storytelling techniques of science fiction films and their Chinese cultural values among Chinese audience?
2. How Chinese audience's perceived cultural values influence their perception of TV reality?
3. How does storytelling techniques of Sci-fi film influence their perception of film reality?

## **1.2 Scope of Study**

This study aims to explore the impact of storytelling techniques and cultural values in Chinese science fiction films on Chinese audiences' perception of film reality.

The independent variables are the storytelling techniques in the film and the Chinese cultural values expressed in the film. A narrative is a 'chain of events in cause-effect relationship occurring in space and time' (Bordwell & Thompson, 2004, p. 69). Each film is composed of one plot after another, and the time and place where these plots appear and the causal manner they show determine the story information flow of the entire film. At the same time, the different ways of showing the plot will also affect the expression of values throughout the film.

The dependent variable is the Chinese audience's perception of film reality. Porter (1986) once expanded Hawkins's two dimensions of perceived reality into three dimensions: (1) The "Magic Window" dimension is the degree to which a viewer believes television content is an unaltered, accurate representation of actual life; (2) The "Instruction dimension" encompasses viewers' beliefs about television as an instructional aid that augments and expands their direct experiences; (3) Conceptually, the "Identity dimension" is the degree of similarity the viewer perceives between television characters and situations, and the people and situations experienced in real life. It is the

degree to which viewers feel that television characters could fit into their real, everyday lives.

This research will select a Chinese science fiction film that will be released in China in 2019 as the research object. It is called "The Wandering Earth". The film "The Wandering Earth" won the second box office in China in 2019, and the first in the science fiction box office. Achievements, and it is a film made entirely in China. The results of this study will help to study the impact of science fiction films on the audience, but also contribute to the development of Chinese science fiction films.

### **1.3 Research Questions**

In order to study how Chinese sci-fi films portray Chinese cultural values, we have asked the following 4 questions:

RQ1: What is the relationship between storytelling techniques of science fiction films and their Chinese cultural values among Chinese audience?

RQ2: How Chinese audience's perceived cultural values influence their perception of TV reality?

RQ3: How does storytelling techniques of Sci-fi film influence their perception of film reality?

### **1.4 Objectives of Study**

The objective of this study is to understand how the storytelling techniques and perceived cultural values as portrayed in Chinese science fiction films "The Wandering Earth (2019)" affect the perception of Chinese film reality. They are mainly divided into the following three objectives.

1. To examine the relationship between storytelling techniques of science fiction films and the cultural values as perceived by Chinese young people.

2. To examine the influence of Chinese young audience's cultural values on their perception of TV reality.

3. To examine the influence of storytelling techniques of Sci-fi film on their perception of film reality?

### **1.5 Significance of the study**

Although the world described by science fiction films is different from the world we are in, and the time and space in which the story takes place are also different from our real world, the cultural elements and emotional sustenance exposed in science fiction films come from the film producers' real life and previous experiences. Similarly, although the stories told in science fiction films are fictitious, many times these stories are based on real life.

"The Wandering Earth (2019)" is a science fiction film made entirely by the Chinese, about the future, the sun is about to decline, the world has formed a community, and together help the earth leave the solar system, looking for a new one for the earth. The story of the star that provides energy. The fantasy of the end times has always been the creative material of writers. Although the story told in this film is completely fictional by the author, in this story, the cultural values conveyed by the director to us are real.

Although this film is a complete fantasy story, the characters, plot, conflict, resolution, structure, scene, dialogue, and visual effects in the film can really affect the audience. In the face of a huge disaster, the behaviors and interactions between people can often express the most real values of human beings. Although these values are often mixed, they can always arouse the audience's reflection.

For film producers, this research can help them understand how science-fiction film storytelling techniques and cultural values affect the audience's perception of film reality and can help them make better films in the future.

For the Chinese film industry, science fiction films have always been China's weakness. Researchers hope to find a way to succeed in Chinese science fiction films by analyzing the successful Chinese science fiction film "The Wandering Earth (2019)", and enhance the international status of Chinese science fiction films.

For the audience, the researcher hopes that this research will help them better understand Chinese films and the Chinese cultural values contained in the films.

## 1.6 Definition of Terms

1.6.1 Film storytelling techniques are several aspects of the film contents that connect the plot together in harmony. The storytelling techniques of the film include characters, plot, conflict, resolution, structure, scene, dialogues, and visuals. The audience can feel the values of culture, thoughts, and emotions that the filmmaker wants to convey through each different storytelling technique, and perceive the reality of the film through these different elements. This study will examine how perception to these film aspects influence their motivation for viewing the film among the Chinese audience.

1.6.2 Science fiction films are a type of film that are characterized by stories involving conflicts between science and technology, humanity and social organization in the futuristic or fantasy world, produced through unique portraits, images and usually through special effects. The technique of making sound in a film theater (Kuhn & Westwel, 2012).

1.6.3 Chinese sci-fi film refers to sci-fi films produced by Chinese film companies, such as "The Wandering Earth (2019)". The concept of cultural values conveyed in the film comes from China, and the film reality perceived by the audience is roughly similar to the real-life of the Chinese.

1.6.4 Perception of film reality refers to the process in which the audience combines their real-life with the film "The Wandering Earth (2019)" and brings the characters, plots, and other elements of the film into real life. The film reality mainly consists of 3 parts, the magic window, instruction, and identity. Magic window refers to the degree that the audience believes that TV content is a constant and accurate expression of real life. Instruction refers to the audience using TV as a teaching aid. Identity refers to the audience between the TV characters and the scene and in reality the perceived similarity between life experiences (Rubin, 2009).

1.6.5 Cultural values refer to the core principles and ideals upon which an entire community exists and protect and rely upon for existence and harmonious relationship. The concept is made up of several

parts: customs, which involve traditions and rituals; values, which are beliefs; and culture, which is all of a group's guiding values. Based on the five cultural dimensions of Hofstede (1980, 1991), Chinese values are collectivist, high power distance, low uncertainty avoidance, and cultural feminine long-term cultural values. The United States is a short-term cultural value of individualism, low power distance, low uncertainty avoidance, and masculinity.

(1) Collectivism refers to the existence of a close connection in society. In this framework, individuals can count on members of a specific group to take care of them in exchange for their unconditional support (Hofstede, 1980).

(2) Power distance refers to the degree of inequality between people in a collective or society. In a society with a high power distance, people will accept the hierarchical system, and everyone will have their own clear position (Hofstede, 1980).

(3) Uncertainty avoidance refers to the degree of discomfort of members of society for uncertainty and ambiguity. In a society with low uncertainty avoidance, people will be more receptive to the occurrence of uncertain events (Hofstede, 1980).

(4) Masculinity represents society's replacement of achievement, heroism, self-confidence, and material rewards for success. Femininity represents a preference for cooperation, humility, care for the weak and quality of life (Hofstede, 1980).

(5) The long-term and short-term orientation reflects the values of a country's long-term and short-term interests. Long-term oriented society promotes diligence and frugality, strives for modern education, and prepares for the future. Short-term oriented society tends to maintain long-standing traditions and norms while looking at the changes in society with suspicion (Hofstede, 1980).



## CHAPTER 2

### LITERATURE REVIEW

This chapter summarized related past studies about the influence of Chinese and American science fiction films on audience's cultural values, the impact of science fiction films on the audience's perception of film reality, and related theories. The specific outline is as follows:

- Positive and negative effects of Sci-fi films on youth
- Popularity of Chinese Sci-fi Films and American Sci-fi film in China
- Storytelling Techniques in Sci-fi film and its impact of youth
- Impact of film of cultural values and perception of youth
- Chinese cultural values and perception of reality
- American cultural values and perception of reality
- Concepts of Hofstede's Cultural Dimensions
- Assumptions of Media Effect Theory
- Assumptions of Cultivation Theory
- Theoretical Framework

#### **2.1 Positive and negative effects of Sci-fi films on youth**

As mentioned in the first chapter, film as an art can have an impact on the audience. However, just as there is always a shadow behind the light, the impact of science fiction films on the audience also has positive and negative effects. In the memory of the researchers, the first large-scale American science fiction film released in China was "*Avatar (2009)*" directed by Cameron, and the first large-

scale Chinese science fiction film was directed by Zhou Xingchi named “*Chang Jiang Qi Hao (2008)*”. It can be seen from this that the real impact of science fiction films is actually young people under the age of 35.

So for these young people, what are the positive effects of science fiction films? Cheng (2019) once did a survey, and they analyzed the impact of science fiction films on school youths through the survey results. They distributed a total of 520 questionnaires, with a recovery rate of 96.73% and an effective rate of 86.53%, that is, 450 valid questionnaires. The survey results showed that science fiction films are deeply loved by young people at school, making them feel that their horizons are broader and they can gain more interesting and vivid knowledge than textbooks. Science fiction films can also arouse their interest and fantasy in science, but also stimulate their desire for exploration, creativity, and imagination so that they are full of longing for a better future.

Sonmez & Day (2004) once said that some studies have shown that using science fiction films as teaching aids can improve motivation and performance. However, if the plot of a film crosses the boundary between the good and bad of science, the voice of skepticism in the mainstream scientific community begins to rise. Therefore, they have also done some research on whether science fiction films can correctly convey knowledge and concepts to students. They compared the impact of two different science fiction films on college students' understanding of certain scientific phenomena. Through research, they believe that science fiction films can be used as an effective tool to prompt students to reveal or describe alternative concepts of scientific phenomena. When students observe fictional events in the film that do not match their existing thinking patterns, this may make them more serious and more effective in re-examining their beliefs than when they are only told standard mainstream scientific opinions.

Sonmez & Day's (2004) research also mentioned that watching science fiction films may have an impact on students' ideas. The exact nature of this effect seems difficult to predict. Although their

expressions in research may in some cases have a positive effect on students' ideas, it depends on the science fiction films they watch. If the scientific knowledge transmitted in the film itself is wrong, then this will also have a negative impact on the students. There is also a study showing that men may be more likely than women to learn incorrect scientific facts from films, while women are strongly affected by wrong scientific facts in science fiction thrillers in space (Barriga, Shapiro, & Fernandez, 2010)

## **2.2 Popularity of Chinese Sci-fi Films and American Sci-fi film in China**

From the statistical data in Table 2 and Table 3 in Chapter 1, we can see that most of the top ten science fiction films in the box office in China are from the United States. Wang, Huang, and Zeng (2011) have done statistics on the number of science fiction films between China and the United States from 1995 to 2008. Among them, there is only one in China and 222 in the United States. Chinese science fiction films only account for 0.5% of the total, which is only 1/200 of the number of American science fiction films (p28). According to the "Science Fiction Industry Development Report 2018", in 2017, the output value of science fiction films, 72% of imported films, 8% of domestic films, and 4% of online films. In 2017, the total box office of the domestic cinema sci-fi film market was 12.959 billion yuan, of which the domestic sci-fi film box office was only 1.317 billion yuan; in the first half of 2018, the domestic sci-fi film box office was 9.506 billion yuan, of which the domestic film box office was only 890 million yuan (Hao, 2019). Therefore, researcher believes that, from the current perspective, among Chinese audiences, American science fiction films are more popular than Chinese science fiction films.

## **2.3 Storytelling Techniques in Sci-fi film and its impact of youth**

As we all know, the film conveys information to the audience through storytelling. Each film contains one or more meaningful stories. It is through these wonderful stories that the audience perceived the reality of the film and then understands the ideas or values the director wants to convey.

So, how to tell a good story in a film is a very important thing. This is the storytelling technique of a film.

As the saying goes, "Ten thousand readers have ten thousand Hamlet." As one of the important expressions of the film, storytelling techniques are that each director integrates his own life experience, his own cultural values, his own knowledge, and the unique technique summarized after his own life perception. However, in the long-term development of the film, many researchers have also summed up some storytelling techniques commonly used by directors after studying successful films. Wang (2008) once studied American science fiction films represented by "*Spider-Man*", "*Back to the Future*" and "*Terminator*". He believes that American science fiction films are good at using fantasy themes, fantasy structures, fantasy plots, and fantasy narrative language to form a strange and beautiful visual picture of science fiction films (Wang, 2008). However, with the continuous progress of human society, more and more human curiosity and exploration of space, and more and more science fiction films about space. Unlike other science fiction films, space science fiction films, due to their special genre, use most of their space to describe mysterious and unknown spaces. Space science fiction films create realism through photography technology, special effects technology, and new film technologies that are constantly being introduced (Wang, 2020). After several years of development, Hollywood's science fiction films have broken through a single closure in the narrative structure, with more possibilities and openness. Chinese science fiction film and television continue and develop such polyphonic narratives in narratives, mainly parallel narratives and repeated cross-narratives. For example, the narrative part of the pure space at the beginning and end of "*Crazy Alien (2019)*" is a cross-narrative of the story of the United States and China on the earth; at the same time, the story of the United States and China is also in the first third of the film. State the state in parallel. The narrative level of "*The Wandering Earth (2019)*" is more complicated. The earth's story at the main body of the story is parallel to the international space station located outside the earth's space; the earth's story itself

is divided into two space narratives in each city's underground city and the surface.

So, what kind of impact do films that use these storytelling techniques have on the audience? As a special type of film, science fiction films infect audiences with emotional resonance through character narratives, thereby achieving cross-cultural communication. The director conveyed deeper practical significance through the film, arouse people and society to reflect, and thus realize the value of communication (Yang, 2019). Space science fiction films, while constructing an unknown space, are also enlightening the way humans and mother earth get along, and concepts such as the community of human destiny and ecological environmental protection related to homes are also coming out (Wang, 2020). In addition, due to the advancement of film technology and the diversity of film narrative methods, science fiction films have become more and more exciting, increasing the audience's motivation to watch films. However, these storytelling techniques also have some negative effects. Ding (2019) mentioned in her research on the narrative style of Chinese science fiction films that in the science fiction films since the 21st century, some science fiction films have narrative chaos ("*source code*", 2011), and some science fiction film plots are seriously weakened. ("*X-Men: Apocalypse*", 2016). Some science fiction films have excessively pursued the innovation of image technology, which has created a new dilemma of heavy images and light plots, resulting in viewers' aesthetic fatigue due to excessive pursuit of special effects in science fiction films ("*Independence Day: Resurgence*", 2016).

#### **2.4 Impact of film of cultural values and perception of youth**

Schwartz's (1999) defined values as "the conception of the desirable that guides the way social actors select actions, evaluate people and events, and explain their actions and evaluations" (p. 24). According to Schwartz and Bilsky (1987), five features repeatedly show up in most of the definitions: values are beliefs; values are a motivational construct; values transcend specific actions and situations; values guide selection or evaluation of behavior and events; values are ordered by importance relative

to one another. Samovar & Porter (2000) said that, although each of us has a set of unique value system, some values tend to permeate a culture. These are called cultural values.

The film, as a unique art form, has designed many factors such as emotion, morality, culture, spirit, and so on in the content. These factors all involve specific cultural values, and the mission of the film is to spread cultural values. Since the birth of Hollywood films, as a way of spreading American popular culture and American spirit, it has distinctive ideological characteristics and aesthetic ideas. The mission of Hollywood films is to show humanity, spread American values, and increase the audience's cultural identity with the United States (Wang, 2018). Yang (2010) mentioned in his research on the film "*Crouching Tiger, Hidden Dragon (2000)*" directed by Ang Lee that the film can integrate different values of China and the United States and resonate with the audience, which is an effective means of intercultural communication. Films can use an innovative worldview to reconstruct and breakthrough traditional cultural values. Wang (2019) mentioned in his research on "*The Wandering Earth (2019)*" that this film examines and sublimates traditional cultural values from the perspective of the universe. Actively adapting to the audience's aesthetic taste and ideological cognition in the context of the blend of Eastern and Western cultures, the modern reconstruction and expression of traditional cultural values have achieved a cross-cultural breakthrough in traditional cultural values from the three dimensions of time and space, aesthetic expression and political standpoint.

People from different cultural groups also perceive the world differently. Just like the famous saying "a thousand readers and a thousand Hamlet". Audiences in different countries will also perceive different film realities when watching films because they have different criteria for judging the rules of right and wrong, beauty and ugliness, and whether they are valuable. These judging standards all come from different cultural values in which they are located. Therefore, while watching the film, the audience accepts different cultural values, and it is also a process of judging other cultural values by self-standards and finally integrating different cultural values.

The three major film festivals, the South Korea Blue Dragon Film Festival, the South Korean Big Bell Film Festival, and the South Korea Baixiang Art Awards, are selected by the Korean people as the three most authoritative and impartial film festivals in South Korea. South Korea's special national development history and social modernization process, as well as the Confucian cultural tradition rooted in the depths of the spirit, together create a mirror image of Korean people's cultural ethics in Korean films. Chen (2018) analyzed the cultural values of Korean films through the study of the three major film festivals, analyzed the cultural ethics of the outlook on life, feelings, and family in Korean films, as well as the nation-state view and perceives Korean directors. The film reality conveyed. Lai (2019) believes that the audience can feel the reality of the film through visual stimulation and the true emotions and beliefs in the film through projection.

## **2.5 Chinese cultural values and perception of reality**

"Values" are the basic orientations of lifestyle, social ideals, and spiritual beliefs embodied by a nation, a country, and culture, which determine people's right and wrong, good and evil, right and evil, beauty in the political, social, ethical, and artistic fields. The basic judgment of ugliness" (Jia, 2013) .

What is the core of the values of the Chinese civilization system? In one word, it is "harmony". In addition to the harmony of the interpersonal relationships, the idea of harmony also includes the harmony between man and nature. The Chinese values of harmoniousness have created the Chinese nation's love for peace, advocating multi-ethnic coexistence, multicultural integration, and symbiosis, emphasizing the national character of people and people, people and society, and people and nature in harmony. So that the contradictions of things are in a relatively stable and balanced state (Chang, 2007) . Western philosophy emphasizes more on the struggle, opposition, and conflict; while the highest realm pursued by Chinese philosophy is harmony, it emphasizes the complementarity of contradictions. Each culture has its own advantages and disadvantages, strengths and weaknesses, and the exchange of various cultures, complement each other, is the mainstream of historical development. China's unique

natural, social, and historical characteristics have formed values that center on harmonious thinking (Chang, 2007).

The Chinese values of harmoniousness have created the Chinese nation's love for peace, advocating multi-ethnic coexistence, multicultural integration, and symbiosis, emphasizing the national character of people and people, people and society, and people and nature in harmony. So that, the contradictions of things are in a relatively stable and balanced state. The production organization form with family blood relationship as the link, relying on collaborative production to enter the farming civilization, promoted the generation of traditional Chinese harmonious values.

Contemporary Chinese values are the way forward for China's advanced culture. Internally, it is an important foundation for integrating social pluralistic values and enhancing national cohesion; externally, in today 's increasingly frequent cultural exchanges in the world, it is an important soft power tool. The concept of harmonious coexistence, benevolence, harmony and difference, universal equality, and the concept of "harmonious society" implied in contemporary Chinese values have positive significance for promoting exchanges and peaceful development of world civilizations. It is necessary to activate the value image logo of China's excellent traditional values, fully demonstrate the thickness, atmosphere, and solidity of Chinese traditional culture, and enhance the attraction and recognition of Chinese culture to all countries in the world (Luo & Kong, 2015).

The biggest difference between China and the West lies in the different thinking modes caused by different cultural values. The farming culture has caused traditional Chinese to use inertial thinking more. Most of them will choose to use controllable power to face problems. Westerners in the fishing and hunting culture use transcendental thinking more than Chinese, they are better at breaking traditions, and they are more adventurous when facing the unknown. These two modes of thinking are hard to say which is better, because they represent two different cultural values, and under the guidance of these two cultural values, both China and Western countries are developing in a good direction. The



meaning of cultural exchange is also here, to show others the excellence of their own culture, while also learning other excellent cultures, exchanging information so that the whole world is developing in a better direction.

## 2.6 Concepts of Hofstede's Cultural Dimensions

Gert Hofstede is a very important figure in the field of intercultural communication. His "cultural dimension" theory has been widely recognized by many scholars and researchers and introduced and cited. In the beginning, Hofstede (1980) proposed four dimensions, namely Power Distance (PDI), Individualism (IDV), Masculinity (MAS), and Uncertainty Avoidance (UAI). He analyzed IBM from 1967 to 1973. A large database of employee value scores covering more than 70 countries/regions collected during the year, and four cultural dimensions were proposed based on the results.

In the 1980s, on the basis of research by Canadian psychologist Michael Harris Bond centered in the Far East, a fifth dimension 'Long-Term versus Short-Term Orientation (LTO)' was added. In the 2000s, research by Bulgarian scholar Michael Minkov using data from the World Values Survey allowed a new calculation of the fifth, and the addition of a sixth dimension (Hofstede, 2011).

Here is a set of data comparisons between the six cultural dimensions of China and the United States.

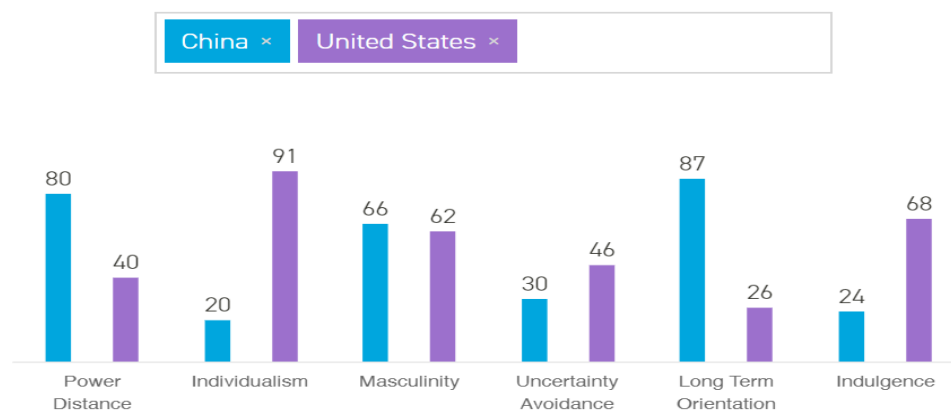


Figure 2.1: The Comparison of China and United States Culture through the Lens of the 6-D Model © (Hofstede, & Minkov,2010)

From this set of data, we can see that in the two dimensions of uncertainty avoidance and masculinity, China and the United States have similar scores, while in power distance, individualism and collectivism, long-term and short-term orientation, indulgence and Restraining these four dimensions, the scores of China and the United States are very different, and can even be said to be at the two ends of the balance.

### **2.6.1 Power Distance Index (PDI)**

Power distance has been defined as the degree to which weaker members (such as families) in organizations and institutions accept and expect uneven power distribution. The difference in power distance is reflected by the power distance index (PDI). In societies with large power distances, the PDI index is very high, and people accept a strong hierarchical system and communicate orders through orders 16 between parents and children through superiors and subordinates. The power distance is small and the PDI is low. People accept weaker hierarchies. The use of power should be legal, and the standards of good and evil should be observed. People are equal (Hofstede, 2011).

The PDI in China is 80, and the PDI in the United States is 40. This shows that China is a country with a high power distance. In China, most people recognize the inequality of power, and the subordinates will obey the instructions of the superiors. The subordinates will gain protection and guidance from the superiors by loyalty and respect to the superiors. For example, in the film "*The Treatment (2001)*", the plot of the father forcing his son to apologize to his grandfather is a very clear manifestation of the high power distance (Zhang & Chen, 2018). In the United States, the inequality between people in a society with low power distance should be reduced as much as possible. Society pursues class equality, and people will actively pursue equality and justice in power. Just as in the animated film "*Toy Story (1995)*", the changes in the status of Woody and Buzz indicate that the power of the leadership class is easily redistributed, which is also a manifestation of the low power distance (Zhang & Zhu, 2018).

### **2.6.2 Individualism and Collectivism (IDV)**

Individualism can be defined as the degree to which a society maintains interdependence among its members. Individualism tends to lose social relations between people. People in this society tend to care more about themselves and small families. But the collectivist tendency of the community focuses on the relations within the group. Individuals in this society must be loyal to the community. The position of society in this dimension is reflected in whether people's self-image is defined by "me" or "we" (Hofstede, 2011).

China scored 20 points, while the United States scored 91 points. China is a highly collectivist country, and people's work often focuses on collective interests. The collective culture emphasizes that people should be interdependent, and harmony and relationships in the group should be given priority. Therefore, interpersonal relationships prevail in Chinese jobs and companies. Unlike China, the United States is a typical individualist country. They respect freedom and equality, fair competition, and emphasize personal privacy and human rights. In American film and television works, there is also a very remarkable expression of individualism, that is, individual heroism. For example, in the films about Mulan in China and the United States, the Chinese version of "*Mulan (2009)*" embodies the idea that Mulan will always put collective interests first, and even at some point can sacrifice for the country. In the American version of the Mulan animation and film trailer, it highlights Mulan as a woman who wants to prove her independent thinking. This is a remarkable individualism (Zheng, 2019).

### **2.6.3 Masculinity and Femininity (MAS)**

In this regard, Hofstede pointed out that masculinity represents society's preference for achievement, heroism, decisiveness, and material reward for success. The whole of society is more competitive. In contrast, femininity represents a preference for cooperation, modesty, care for the weak, and quality of life. Male / female propensity is measured by the masculinity dimension index (MDI). The greater the value of MDI, the more obvious the male tendency in society and the more prominent

the masculinity; on the contrary, it shows that the femininity is prominent (Hofstede, 2011).

In this dimension, China and the United States scored 66 and 62 respectively, which is very close, indicating that both China and the United States belong to a masculine society. In a society of such values, men are considered to be stronger and more ambitious than women. Since ancient times, China has had the concept of taking men as the main support of the family, and in various film and television works in the United States, it is often men who lead everyone to victory or overcome difficulties. Moreover, in the concepts of China and the United States, it is recognized that men give reasonable counterattacks to the conflict. For example, in the American drama "*Fresh Off The Boat (2015)*", in the Chinese family composed of Louis and Jessica, Louis represents American values, while Jessica more represents Chinese values. However, when their son Eddie was insulted at the school and given a counterattack, they were asked to go to the school office to accept Eddie 's punishment from the school, but they clearly defended Eddie 's rights, which shows that they recognized Eddie 's counterattack Behavior (Jiang, 2019).

#### **2.6.4 Uncertainty Avoidance Index (UAI)**

The uncertainty avoidance dimension represents the degree to which members of society feel uncomfortable with uncertainty and ambiguity. The Uncertainty Avoidance Index (UAI) reflects its advantages. Encouraging its members to overcome and develop the culture of the future can be seen as a strong culture of avoiding uncertainty. Otherwise, educating its members to accept risks, learn to endure, and accept a social culture of different behaviors can be regarded as a weak culture of uncertainty avoidance. The country has a strong avoidance of uncertainty, such as written rules and regulations, and a conservative legal order. They do not like adventure and innovation, nor do they like change. However, the country's uncertainty is weak, thus avoiding resistance to change. They are open-minded and can maintain conflict and compete and use it (Hofstede, 2011).

China scores 30 points in this dimension, while the United States scores 46 points. These are two

lower scores, indicating that China and the United States are both countries with low uncertainty avoidance. There have been many idioms or sayings in China since ancient times, such as "let nature take its course", "reconcile oneself to one's situation", "There's a way from the car to the front of the mountain, and it's straight from the boat to the bridge" These words all have the meaning of accepting risk and learning to endure. In American culture, this low uncertainty avoidance is more expressed in the public's sight and film and television work with adventurism and adventurous spirit. Also taking the two versions of "*Mulan*" in China and the United States as an example, all choices of the Chinese version of Mulan are to solve the immediate problems and risks. The American version of Mulan is actively exploring the world and pursuing his love with his adventurous spirit (Zheng, 2019).

### **2.6.5 Confucian dynamism**

In 1991, Hofstede added Confucian dynamism, which he calls long-term orientation (LTO), as the fifth of his dimensions of cultural values. He explained that the values associated with Confucian dynamism were more future oriented whereas those at the other end of the scale were more past and present oriented (Francesco,2015). The long-term and short-term orientations reflect the values of a country's long-term and short-term interests. Studies have shown that a society's decision-making is influenced by tradition and past events or present or future. Hofstede and other scholars summarized this dimension after studying Confucianism. A society oriented to a short period of time tends to retain tried and tested traditions and norms, while skeptically observing social changes. On the other hand, in a long-term oriented society, they encourage frugality and modern education efforts to prepare for the future (Hofstede, 2011).

In this dimension, China scored 87 points and the United States scored 26 points. Chinese culture, which holds a long-term view of changing things, pays attention to cultivating children's qualities of thrift, humility and shame, and perseveres for a long-term goal. There are often jobs in the family that do not immediately meet individual needs. In interpersonal communication, people emphasize

differences in identity and differences between young and old (Li, 2018). China is a very frugal country. Since ancient times, Chinese people have the concept of frugality and saving money, because they believe that only when wealth has accumulated to a certain extent can they be given a sufficient sense of security. Moreover, China pays more attention to long-term interests. They will not be eager to enjoy the victory in front of them but are better at turning their attention to greater interests in the future. The United States is a very prominent short-term oriented country. They admire the enjoyment of life and live in the present. They are used to enjoying vested interests. For example, in many doomsday survival films in the United States, the characters in the film always enjoy the first time after finding survival supplies.

#### **2.6.6 Indulgence and Restraint (IND)**

The sixth new dimension is indulgence and restraint, which is the extension of the fifth dimension. Indulgence represents a society that allows people to satisfy human basic and natural desires related to enjoying life and entertainment relatively freely. Restraint represents a society that meets control needs and regulates them through strict social norms (Hofstede, 2011).

In this dimension, China has 24 points and the United States has 68 points. China has been a society of restraint since ancient times. Chinese people regard beauty as implicit in emotion expression. In short, restraint and tolerance. Zhu Xi, a scholar in the Ming Dynasty of China, put forward the theory of "saving heaven and destroying the human desire". Compared to China, the United States is a typical indulgent society. Americans admire the liberation of nature, vent their desires, and bravely pursue their inner desires. Just like the protagonist Chun in the Chinese animated film *"Big Fish & Begonia (2016)"*, in order to abide by the rules of society to restrain his longing for love, this is the tolerance and restraint of traditional Chinese culture. In the American animated film *"Moana (2016)"*, the whole theme of the story focuses on the inner feelings of people as individuals and the basic inner needs of people for pleasure (Wang, 2018).

Liang and Yu (2014) once said that The paragon in Confucian ethics is a gentleman. The joy and satisfaction of a gentlemen in traditional Chinese culture comes from self-fulfillment and his peace of mind; not from gains or profits. A traditional Chinese gentleman would not be concerned about failure to attract public attention and would simply continue to do good deeds in private. Real virtues are considered those that are accumulated without drawing unnecessary attention. Researchers believe that Confucianism, as China's traditional cultural values, includes both long-term Orientation also includes tolerance and restraint. At the same time, China's long-term orientation has become more obvious because of tolerance and restraint. To give a simple example, the Chinese are very fond of saving money, in order to deal with the uncertain future, or to satisfy the desire for the future. This is a behavior caused by long-term values. In the process of saving money, people always encounter various desires, but in order to meet the long-term goal of saving money, the Chinese choose restraint and tolerance. It was restraint and tolerance that made this long-term behavior come true. Therefore, researchers believe that long-term orientation and restraint and tolerance can be regarded as Confucian dynamism.

## **2.7 Assumptions of Media Effect Theory**

Media effects include theories that explain how mass media affects the attitudes and opinions of audience members. Media effect is one of the core ideas of communication research (Neuman & Guggenheim, 2011). As an important theory in the field of mass media, the media effect has also been studied by many scholars. In the study of media effects in Valkenburg, Peter, and Walther (2016), they believe that the media effect theory has five characteristics.

1) The use of media is selective. This selectivity has been further elaborated into two theories, uses-and-gratifications (Katz et al. 1973, Rosengren 1974, Rubin 2009) and selective perception theory (Knobloch-Westerwick 2014, Zillmann & Bryant 1985). Both the uses-and-gratifications and selective perception theory postulated that individuals select media in response to their needs or desires and that a variety of psychological and social factors guide and filter this selection. An important difference

between the two theories is that use and satisfaction theory conceptualizes media users as rational and aware of their choice motivations, while selective perception theory holds that media users generally do not understand or at least do not fully understand their Choose motivation.

2) The attributes of the media can be used as predictors. Three types of media attributes may affect media effects: modality (e.g., text, auditory, visual, audiovisual), content attributes (e.g., violence, fear, personality type, argument strength), and structural (e.g., special effects, pace , Visual surprise).

3) Most body effects are indirect. The media effect theory has identified three indirect effects. In the first type (which we discussed in the optional section (Function 1), media use itself serves as an intervening variable between pre-media use variables (development, temperament, and social context factors) and outcome variables. In the second indirect effect, the cognitive, emotional, and physiological processes that occur during and shortly after the contact act as intermediaries. The third indirect effect that has been identified conceptualizes post-perception variables. These variables may themselves be dependent variables (such as attitudes and beliefs) and are intermediaries of other post-perception variables.

4) Media effects are conditional, and media effects can be enhanced or reduced through individual differences and social background variables. Several media effect theories recognize conditional media effects, including use and satisfaction theory (Rubin 2009), enhanced spiral model (Slater 2007), a conditional model of political communication effect (McLeod & Kosicki, 2009), and elaborate possibility model (Petty & Cacioppo, 1986). And, differential sensitivity to the media effects model (Valkenburg & Peter, 2013).

5) Media effects are transactional. The transaction theory assumes that the characteristics of media users, their selective use of media, their environmental factors, and the outcome of media have a reciprocal causal relationship (Bandura, 2001). The transaction model aims to explain how and why this happens. They specify the boundaries of media effects by recognizing that media users can only



be influenced by the media content they use selectively and interpret selectively.

In addition, in the study of Borah (2016), it is believed that self-cultivation theory (Gerbner, Gross, Morgan, Signorielli, & Shanahan, 2002), case theory (Zillman, 2002), use and satisfaction (Rubin, 2002), and third-person effect (Sparks & Sparks, 2002) also belong to the category of media effects theory.

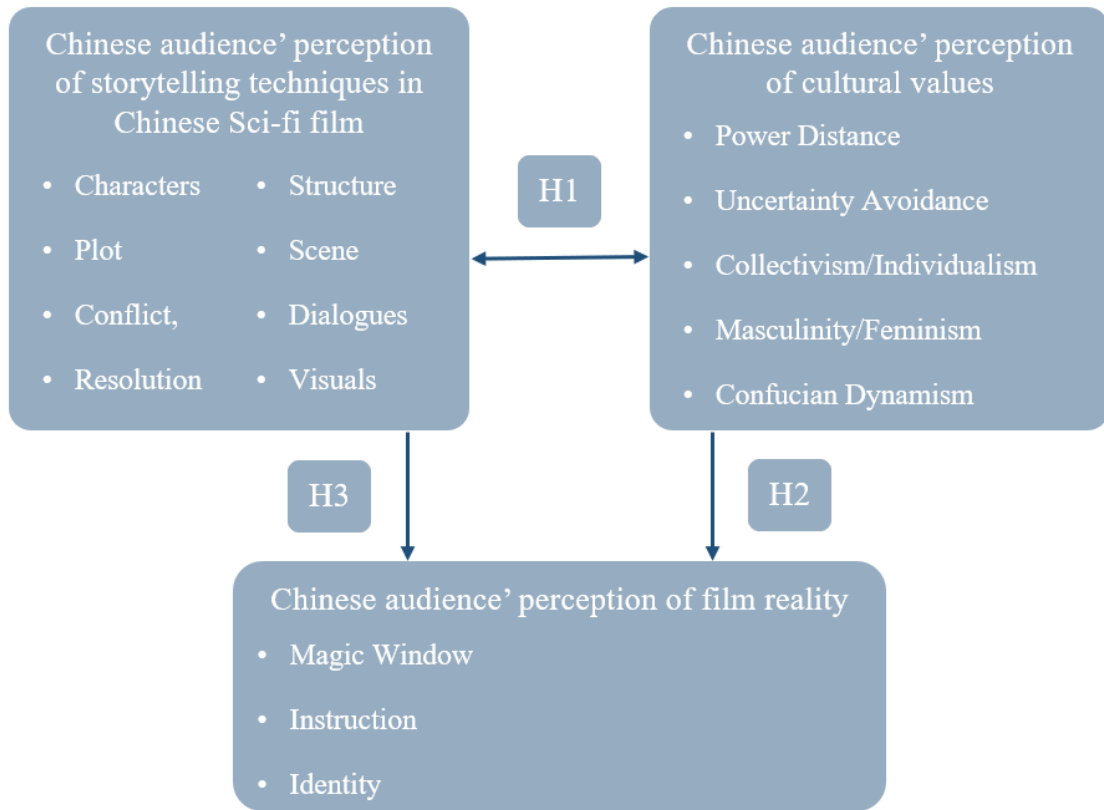
## **2.8 Assumptions of Cultivation Theory**

Gerberner (1973) believes that communication is interaction through information. The story is a special kind of information. The story of any culture can reveal and reproduce its most basic assumptions, opinions, beliefs, and values. We know or think that most of what we know does not come from personal or direct experience, but from many different storytelling modes. The story is legal and gives the members of the culture what they take for granted, and defines and maintains the meaning that is "meaningful" for them. The process of this phenomenon is called "cultivation".

The central hypothesis of Cultivation theory is that the longer people spend on TV, the more likely their beliefs and assumptions about life and society are consistent with the most stable and repetitive information on TV (Gerbner & Gross, 1976).

In the study of Cultivation Theory by Morgan et al., People are more susceptible to the influence of the media after watching TV in large numbers. At the same time, people will watch TV selectively, and their understanding of TV content will also be different. In addition, research has shown that television makes a small but important contribution to viewers' beliefs in the world. (Morgan, Shanahan, & Signorielli, 2016).

## 2.9 Theoretical Framework



## 2.10 Hypothesis

**Hypothesis 1:** Perception to storytelling techniques of Chinese Sci-fi film (i.e., character, plot, conflict, resolution, structure, scene, dialogues, and visuals) are positively correlated with cultural values among Chinese audience.

**Hypothesis 2:** Cultural values (i.e., power distance, uncertainty avoidance, collectivism/individualism, masculinity/femininity, Confucian dynamism) of Chinese audience significantly influence their perception of reality in their life (i.e., Magic window, instruction, and identity).

**Hypothesis 3:** Perception to storytelling techniques of Chinese Sci-fi film significantly influences their perception of film reality (i.e. Magic window, instruction, and identity).

## CHAPTER 3

### METHODOLOGY

The objective of this research is to explore the impact of Chinese science fiction films and American science fiction film storytelling techniques on the cultural values of Chinese audiences, and the impact of Chinese cultural values on audiences' perception of television reality.

This quantitative study used survey research to collect data, analyze the collected data, and finally draw conclusions. In order to express the methodology chapter more clearly, the following will be divided into the following points:

#### **3.1 Reasons for using quantitative methods**

Quantitative methods emphasize objective measurements and statistical, mathematical or numerical analysis of data collected through questionnaires, and surveys, or the use of computing techniques to process existing statistical data. The focus of quantitative research is to collect numerical data and summarize or explain specific phenomena in the population (Babbie, 2010).

The main objective of this study is to study the impact of Chinese science fiction film's storytelling techniques and cultural values on the perception of film reality of the Chinese audience. In order to understand the same or similar psychology and behavior of the audience, a quantitative method can be used to collect data and analyze, and according to the results to analyze the impact of Chinese science fiction films on the Chinese audience. Data is an accurate measure, which can help us clearly understand the nature of things, and also provide us with some solutions to other problems, such as how to make Chinese science fiction films more attractive to the audience. Therefore, for this study, quantitative methods are applicable.

### **3.2 Research design**

The research design involves the overall strategy of the entire study to ensure that researchers can effectively solve research problems (De Vaus, 2001). Since this research uses a survey research method and needs to collect a large amount of data, the questionnaire survey is a very good data collection method and is very suitable for this research. Therefore, the main survey tool for this study is the questionnaire. The questionnaire designed this time has four main parts, which are demographic statistics, the audience's views on the storytelling techniques of Chinese science fiction film, and the reality of Chinese science fiction films for audience films.

### **3.3 Population and sample selection**

The target population of this study is Chinese audience between the ages of 18 and 41, who have watched the film "The Wandering Earth (2019)" at least once. The researchers chose the age group because the main target audience of this film is in this age range. As mentioned above, this study used a survey research method, therefore, the questionnaire will be randomly assigned using a purposive sampling method and convenience sampling. Because the sample of this study is the Chinese audience who have seen this film, in order to collect information about specific groups more quickly and accurately, a questionnaire will be distributed online to ensure that enough people can be found in this survey. In order to complete this independent study within a limited time, the researchers decided to collect questionnaires by random sampling, and finally collected 231 valid questionnaires.

### **3.4 Research instruments**

In order to be able to collect enough data quickly, the researchers used WeChat as a way to collect questionnaires. The questionnaire is mainly written in the form of Likert scale. The Likert scale is a psychological measurement scale, invented and named by the American sociologist Dr. Rensis Likert (Allen & Seaman, 2007). And WeChat is currently one of the most used social software in China, and the age range covered is the widest among all social software.

This research instrument is a questionnaire designed by researchers. This questionnaire includes 4 parts.

#### Part 1, Demographic data.

This part focuses on the statistics of interviewees' personal information. This includes the interviewee's gender, age, whether they have seen a film, and their education. The first two questions are used to count the age and sex ratio of the interviewees, and the target respondents are screened at the same time. The third question is the same as screening whether the interviewee has seen "The Wandering Earth (2019)", which is related to them whether the data given is true and valid. The fourth question is education, which is used to study the education level and knowledge structure of the main audience of Chinese science fiction films like "The Wandering Earth (2019)".

#### Part 2: The audience's views on the storytelling techniques of Chinese science fiction films

This part aims to measure the Chinese audience's views on the storytelling techniques in "The Wandering Earth (2019)", and divides this part into eight parts according to the eight storytelling techniques of the film, including characters, plot, conflict, resolution, structure, scene, dialogues, and visuals. This Likert scale was rewritten based on Wang (2018) questionnaire on the film "Bad Genius". There are two questions in each section to test whether the respondents perceived the storytelling techniques of "The Wandering Earth (2019)" when watching films.

#### Part 3: Cultural Value in Chinese Science Fiction Films

This part is used to study the Chinese cultural values expressed in "The Wandering Earth (2019)". Researchers divided this part into five parts according to Hofstede's cultural dimension, namely power distance, uncertainty avoidance, collectivism and individualism, masculinity and femininity, and Confucian dynamism. Five-likert scale was adopted from Wang's (2018) study. These questions are used to test the respondents' perception of Chinese cultural values conveyed in "The Wandering Earth (2019)".

#### Part 4: Audience perception of film reality

This part is used to collect the audience's perception film reality as portrayed in the film "The Wandering Earth (2019)". This likert scale was rewritten based on Wang's (2018) questionnaire on the film "Bad Genius". The researchers divided the problem into three parts based on Hawkins's theory about TV reality, namely magic window, instruction, and identity. Based on these three parts, we will study the film reality perceived by the audience from "The Wandering Earth (2019)".

### 3.5 Instrument Pretest

Because the sample in this article is only Chinese, the researchers translated the questionnaire into Chinese, and then invited a Chinese person who can speak English to translate the questionnaire back into English to check the accuracy of the translation. Before conducting formal data collection, the researchers conducted a pre-test with a sample size of 30. The researcher hopes to check the reliability of the questionnaire through pre-tests and make corresponding adjustments and modifications based on the results.

Table 3.1 showed the reliability test results of each variable. All parts of Cronbach's alpha are 0.7 higher, but Cronbach's alpha of some items indicated that the questionnaire needs to be improved at present. For example, Cronbach's alpha of characters and resolution scores in the storytelling techniques are less than .7 and need to adjust the statements after the pretest. In addition, in the part of cultural values, the score of power distance is also than .7 that was edited after the pretest.

Table 3.1 Reliability of the questionnaire

<b>Variables</b>	<b>Cronbach's Alpha</b>	<b>N of Item</b>
Audience's views on film narrative skills	0.866	16
Characters	0.31	2
Plot	0.634	2
Conflict	0.443	2
Resolution	0.154	2
Structure	0.352	2
Scene	0.567	2
Dialogues	0.478	2
Visuals	0.812	2
Cultural values exposed in films	0.886	10
Power Distance	0.262	2
Uncertainty Avoidance	0.659	2
Collectivism/Individualism	0.622	2
Masculinity/Feminism	0.84	2
Confucian Dynamism	0.848	2
Film reality perception	0.964	19
Magic window	0.924	7
instruction	0.95	6
Identity	0.849	6

According to the pre-test results of the questionnaire, the researchers edited the questionnaire, deleted the questions about characters and resolution in the second part of the questionnaire, and all

the questions about the cultural values in the third part, and then formulated new questions for these parts Table 3.2 showed the questions that the researcher deleted from the original questionnaire. Table 3.3 showed the new questions added by the researchers.

Table3.2 Items deleted from the questionnaire

<b>Problem Statement</b>	<b>Corrected Item- Total Correlation</b>
<b>Characters</b>	
Liu Peiqiang is a very great character.	0.184
Liu Qi is an adventurous character.	0.184
<b>Resolution</b>	
At the end of the film, Liu Peiqiang saved everyone on the planet.	0.084
At the end of the film, Liu Qi became a hero.	0.084
<b>Power Distance</b>	
In "The Wandering Earth (2019)", everyone's status is equal	0.154
In "The Wandering Earth (2019)", everyone has their own clear position	0.154
<b>Uncertainty Avoidance</b>	
In "The Wandering Earth (2019)", the protagonists are excited and curious about unexpected events and challenges	0.496



In "The Wandering Earth (2019)", the protagonists feel comfortable with the uncertain future	0.496
<b>Collectivism/Individualism</b>	
In "The Wandering Earth (2019)", the role of the team is greater than that of the individual.	0.483
In "The Wandering Earth (2019)", everyone has their own clear roles and responsibilities	0.483
<b>Masculinity/Feminism</b>	
In "The Wandering Earth (2019)", men and women play the same role.	0.734
In "The Wandering Earth (2019)", most people have a confident, strong personality and are adventurous.	0.734
<b>Confucian Dynamism</b>	
In the story of "The Wandering Earth (2019)", people have a long-term goal, and work hard and restraint for this.	0.761
In the story of "The Wandering Earth (2019)", the role of cooperation, kindness and moral discipline is very obvious.	0.761

Table 3.3: Items added into the questionnaire

<b>Problem Statement</b>
<b>Characters</b>
Liu Peiqiang (Wu Jing) can sacrifice his life for saving all the humans.
Liu Qi (Qu Chuxiao) is an impulsive and adventurous person.
<b>Resolution</b>
At the end of the film, the survivors on earth started space travel with the earth.
At the end of the film, Liu Qi (Qu Chuxiao) finally became a driver.
<b>Power Distance</b>
Wang Lei (Li Guangjie), as the captain of the rescue team, does not need to seek the opinions of others when making a decision.
The members of the rescue team fully obey the captain's decision when performing the mission.
Liu Peiqiang (Wu Jing), as a soldier, resists superior orders, which is wrong from military law.
<b>Uncertainty Avoidance</b>
In fact, the coalition government formulated two plans to deal with different rescue results.
People on the planet were rescued because they did not seriously implement the plan of the coalition government.
If Liu Qi and his friends did not change the original rescue plan according to the actual situation, the earth would be destroyed.

<b>Collectivism/Individualism</b>
Liu Peiqiang (Wu Jing) sacrificed his life for the benefit of all human.
Without the cooperation of Liu Peiqiang (Wu Jing), the efforts of survivors on earth alone cannot save the earth.
At the end of the film, everyone gave up their chance to reunite with their families and chose to work together to save the planet.
<b>Masculinity/Feminism</b>
In the film, all people live in peace regardless of nationality, skin color, and gender.
At the beginning of the film, everyone obtained the right to enter the dungeon through the equal way of drawing lots.
Dodo (Zhao Jinmai) moved everyone by speaking, not by command to get their help.
<b>Confucian Dynamism</b>
The entire action to save the planet is the result of many years of humanity's plan.
At the end of the film, the survivors took the earth to begin a space travel of 3,000 years.
Everyone's efforts in the film are for their future generations to have a stable life.

From the comparison results in Table 3.4, all parts of Cronbach's Alpha are still higher than 0.7, and the reliability of the adjusted characters and resolution has been significantly improved. The Alpha coefficient of cultural values has been slightly improved, and the Alpha of power distance has also been significantly improved.

Table 3.4 Comparison of 30 pretests and 231 final results

<b>Variable</b>	<b>Cronbach's Alpha</b>	<b>N of Item</b>	<b>Cronbach's Alpha</b>	<b>N of Item</b>
Audience's views on film narrative skills	0.866	16	0.853	16
Characters	0.31	2	0.506	2
Plot	0.634	2	0.605	2
Conflict	0.443	2	0.345	2
Resolution	0.154	2	0.522	2
Structure	0.352	2	0.436	2
Scene	0.567	2	0.515	2
Dialogues	0.478	2	0.494	2
Visuals	0.812	2	0.794	2
Cultural values exposed in films	0.886	10	0.892	15
Power Distance	0.262	2	0.563	3
Uncertainty Avoidance	0.659	2	0.638	3
Collectivism/Individualism	0.622	2	0.704	3
Masculinity/Feminism	0.84	2	0.669	3
Confucian Dynamism	0.848	2	0.732	3
Film reality perception	0.964	19	0.951	19
Magic window	0.924	7	0.921	7
Instruction	0.95	6	0.917	6
Identity	0.849	6	0.903	6

### 3.6 Data collection procedures

These data were collected via WeChat in June 2020, because WeChat is the social media with the largest number of users in China and the widest age range of users. The researchers collected a total of 231 complete questionnaires and analyzed the relevant data through SPSS.

### 3.7 Data analysis and interpretation

**Hypothesis 1: Perception to storytelling techniques of Chinese Sci-fi film (i.e., character, plot, conflict, resolution, structure, scene, dialogues, and visuals) are positively correlated with cultural values among Chinese audience.**

Independent Variables: Perception of storytelling techniques in Chinese Science Fiction Films

Dependent variable: Perception of the cultural values of the Chinese audience

Statistical analysis: Spearman Correlation

**Hypothesis 2: Cultural values (i.e., power distance, uncertainty avoidance, collectivism/individualism, masculinity/femininity, Confucian dynamism) of Chinese audience significantly influences their perception of reality in their life (Magic window, instruction, and identity).**

Independent variable Perception of the cultural values of the Chinese audience

Dependent variable: Chinese audiences' perceptions of film reality

Statistical analysis: Multiple Regression

**Hypothesis 3: Perception to storytelling techniques of Chinese Sci-fi film significantly influences their perception of film reality (Magic window, instruction, and identity).**

Independent Variables: Perception of storytelling techniques in Chinese Science Fiction Films

Dependent variable: Chinese audience's perception of film reality

Statistical analysis: Multiple Regression



## CHAPTER 4

### FINDINGS

Chapter 4 summarized the findings participated by 231 Chinese respondents and reported the results of the data analysis. In this chapter, the researcher analyzed the descriptive findings and inferential findings on the implication of storytelling techniques and cultural values portrayed in the film "The Wandering Earth (2019)" on the Chinese audience's perception of the reality of Chinese science fiction films. The data analysis in this chapter was tabulated using software IBM SPSS statistics.

The data is divided into three parts:

4.1 Summary of demographic data

4.2 Summary of descriptive findings

4.3 Summary of hypothesis testing

#### **4.1 Summary of demographic data**

The researchers collected a total of 231 questionnaires in June 2018. This section summarizes the demographic characteristics of the 231 interviewees, including the interviewees' gender, age, whether they watched the film "The Wandering Earth (2019)", and the audience's education. The researchers summarized the data and expressed it in terms of frequency and percentage.

As shown in Table 4.1.1, descriptive findings showed that most of the respondents were female (69.3%, n=160), followed by male (30.7%, n=71), respectively.

Table4.1.1: Frequency and percentage of sample based on gender

<b>1.Gender</b>		
Gender	Frequency	Percent
Male	71	30.7
Female	160	69.3
Total	231	100.0

As shown in Table 4.1.2, descriptive findings showed that most of the respondents were aged 18-23 years (49.4%, n = 114), followed by those aged 24-29 years old (27.7%, n = 64), respondents aged 30-35 years old (15.6%, n=36) and 36-41 years old (7.4%, n=17), respectively.

Table 4.1.2: Frequency and percentage of sample based on age

<b>2. Age</b>		
Age	Frequency	Percent
18-23	114	49.4
24-29	64	27.7
30-35	36	15.6
36-41	17	7.4
Total	231	100.0



As shown in Table 4.1.3, descriptive findings showed that all respondents have watched the film "The Wandering Earth (2019)".

Table 4.1.3: Frequency and percentage of sample based on watching the film "The Wandering Earth (2019)"

<b>3. Have you seen "The Wandering Earth (2019)"?</b>		
	Frequency	Percent
Yes	231.0	100.0
No	0.0	0.0

As shown in Table 4.1.4, descriptive findings showed that most of the respondents have a bachelor's degree (72.7%, n=168), followed by those with vocation diploma (13.9%, n=32). After this Respondents with a master's degree (7.8%, n=18). The remaining respondents accounted for 5.7% of the total sample, respectively.

Table 4.1.4: Frequency and percentage of sample based on educational level

<b>4. What is your educational level?</b>		
Educational Level	Frequency	Percent
High-School Diploma	5.0	2.2
Vocational Diploma	32.0	13.9
Bachelor's degree	168.0	72.7
Master's Degree	18.0	7.8
Doctoral Degree	5.0	2.2
Others	3.0	1.3
Total	231.0	100.0

## 4.2 Summary of Descriptive findings

The researcher used the following criteria to explain respondents' overall perception to the storytelling techniques exposed in the film. In this section, respondents rated all items on the five likert scales. The scores of each level are set as follows:

Totally agree = 5 points

Agree = 4 points

Neutral = 3 points

Disagree = 2 points

Strongly disagree = 1 point

According to the following formula, the criteria is divided into five levels: the highest, the highest, the middle, the lower and the lowest. The following formula is used:  $5-1 / 5 = 0.80$  per level. Table 4.2.1 summarized the average and implications of their perception to film storytelling techniques.

The research design involves the overall strategy of the entire study to ensure that researchers can effectively solve research problems (De Vaus, 2001). Since this research used a quantitative research method and needs to collect a large amount of data, the questionnaire is a very good data collection method and is very suitable for this research. Therefore, the main survey tool for this study is the questionnaire. The questionnaire has four main parts, including demographic statistics, the audience's views on the storytelling techniques portrayed in the portrayed in the Chinese film "The Wandering Earth (2019)", the cultural values exposed in Chinese Sci-Fi films, and the reality of Chinese science fiction films for audience films.

Table 4.2.1: Mean and interpretation the data about the audience's perception to storytelling techniques

Mean (Criteria)	Interpretation
4.21-5.00	Highest perception
3.41-4.20	High perception
2.61-3.40	Medium perception
1.81-2.40	Low perception
1.00-1.80	Lowest perception

As shown in Table 4.2.2, In general, interviewees can perceive that the eight storytelling skills (Mean = 3.95, SD = 0.52) used in the film "The Wandering Earth (2019)" are at a high level. They can clearly perceive the Visuals (Mean = 4.29, SD = 0.66) in the film at the highest level. In addition, they can easily perceive scene (Mean = 4.18, SD = 0.72), characters (Mean = 4.10, SD = 0.72), plot (Mean = 3.91, SD = 0.79), structure (Mean = 3.90, SD = 0.77), resolution (Mean = 3.81, SD = 0.79), conflict (Mean = 3.80, SD = 0.72), dialogues (Mean = 3.61, SD = 0.90) are at a high level in the film. The survey results show that among all eight storytelling techniques, Chinese audiences have the highest perception of Visuals, followed by scene, characters, plot, structure, resolution, conflict, and dialogues.

Table 4.2.2: Mean and standard deviation of the audience's perception  
to the storytelling techniques in the film

<b>Statement</b>	<b>Mean</b>	<b>Std. Deviation</b>	<b>Interpretation</b>
<b>Characters</b>	4.10	0.72	High perception
1. Liu Peiqiang (Wu Jing) can sacrifice his life for saving all the humans.	4.13	0.90	High perception
2. Liu Qi (Qu Chuxiao) is an impulsive and adventurous person.	4.07	0.86	High perception
<b>Plot</b>	3.91	0.83	High perception
3. The film mainly tells the story of how humans save the earth at the end of the world.	4.11	0.88	High perception
4. If all flint arrives on time, the space station and the earth can be saved.	3.71	1.08	High perception
<b>Conflict</b>	3.80	0.72	High perception
5. It was Han Duoduo's speech that inspired everyone's fighting spirit.	3.64	0.93	High perception
6. Liu Peiqiang defies military orders to save the earth.	3.96	0.92	High perception

<b>Structure</b>	3.90	0.77	High perception
7. At the end of the film, the survivors on earth started space travel with the earth.	3.95	0.89	High perception
8. At the end of the film, Liu Qi (Qu Chuxiao) finally became a driver.	3.68	1.04	High perception
<b>Resolution</b>	3.81	0.79	High perception
9. This film is an adventure story told in chronological order.	3.58	1.15	High perception
10. As time progressed, the film became more and more exciting.	4.23	0.76	Highest perception
<b>Scene</b>	4.18	0.72	High perception
11. There are many landmarks on the earth in the film.	4.33	0.79	Highest perception
12. There are space ships in the film.	4.04	0.95	High perception
<b>Dialogues</b>	3.61	0.90	High perception
13. From the conversation between Liu Qi and Liu Peiqiang, I can feel the alienation between them.	3.85	1.01	High perception
14. The conversation between the robot	3.36	1.19	High

Moss and Liu Peiqiang is emotionless.			perception
<b>Visuals</b>	4.29	0.66	Highest perception
15. There are a lot of special effect lenses in the film, which makes the visual effect of the film very shocking.	4.29	0.77	Highest perception
16. There are a lot of close-ups in the film to express the emotions of the characters.	4.28	0.67	Highest perception
<b>Total</b>	3.95	0.52	High perception

The researcher used the following criteria to explain the respondents' overall opinion on the Chinese cultural values exposed in the film. In this part, respondents rated all items on five likert scales. The score for each level are as follows:

Strongly agree = 5 points

Agree = 4 points

Neutral = 3 points

Disagree = 2 points

Strongly disagree = 1 point

To examine the level of perception, researcher used the following formula to divide its perception into 5 levels, including highest, high, medium, low, and lowest. Each level is 0.80 ( $5-1 / 5 = 0.80$  per level).

Table 4.2.3: Mean and interpretation of the audience's perception to cultural values.

Mean (Criteria)	Interpretation
4.21-5.00	Highest perception
3.41-4.20	High perception
2.61-3.40	Medium perception
1.81-2.40	Low perception
1.00-1.80	Lowest perception

As shown in Table 4.2.4 , In general, interviewees can easily perceive that the Chinese cultural values (Mean = 3.79, SD = 0.59) exposed in the film "The Wandering Earth (2019)" are at a high level. For each individual cultural value dimension, the most perceived by respondents is that collectivism/individualism (Mean = 3.99, SD = 0.69) is at the highest level. Secondly, they can well perceive Confucian dynamism (Mean = 3.95, SD = 0.70), masculinity/feminism (Mean = 3.86, SD = 0.74), uncertainty avoidance (Mean = 3.91, SD = 0.73), power distance (Mean = 3.55, SD = 0.76) is at a high level. The survey results show that when watching films, Chinese audiences perceive most cultural values as collectivism/individualism, followed by Confucian dynamism, masculinity /feminism, uncertainty avoidance, and power distance.

Table 4.2.4: Interpretation of data on the audience's perception to storytelling techniques

Statement	Mean	Std. Deviation	Interpretation
Power Distance	3.55	0.76	High perception
1. Wang Lei (Li Guangjie), as the captain of the rescue team, does not need to seek the opinions of others when making a decision.	3.06	1.21	Medium perception
2. The members of the rescue team fully obey the captain's decision when performing the mission.	3.60	1.06	High perception
3. Liu Peiqiang (Wu Jing), as a soldier, resists superior orders, which is wrong from military law.	3.98	0.83	High perception
Uncertainty Avoidance	3.59	0.73	High perception
4. In fact, the coalition government formulated two plans to deal with different rescue results.	3.70	0.90	High perception
5. People on the planet were rescued because they did not seriously implement the plan of the coalition government.	3.30	1.09	Medium perception
6. If Liu Qi and his friends did not change the original rescue plan according to the actual situation, the earth would be destroyed.	3.78	0.89	High perception
Collectivism/Individualism	3.99	0.69	High perception
7. Liu Peiqiang (Wu Jing) sacrificed his life for the benefit of all human.	4.12	0.81	High perception
8. Without the cooperation of Liu Peiqiang (Wu Jing), the efforts of survivors on earth alone cannot save the earth.	3.85	0.95	High perception
9. At the end of the film, everyone gave up their chance to reunite with their families and chose to work together to save the planet.	4.01	0.81	High perception



Masculinity/Feminism	3.86	0.74	High perception
10. In the film, all people live in peace regardless of nationality, skin color, and gender.	3.87	0.98	High perception
11. At the beginning of the film, everyone obtained the right to enter the dungeon through the equal way of drawing lots.	3.71	1.05	High perception
12. Dodo (Zhao Jinmai) moved everyone by speaking, not by command to get their help.	4.00	0.79	High perception
Confucian Dynamism	3.95	0.70	High perception
13. The entire action to save the planet is the result of many years of humanity's plan.	3.96	0.90	High perception
14. At the end of the film, the survivors took the earth to begin a space travel of 3,000 years.	3.87	0.86	High perception
15. Everyone's efforts in the film are for their future generations to have a stable life.	4.03	0.85	High perception
<b>Total</b>	3.79	0.59	High perception

The researchers used the following criteria to explain the respondents' perception of their film reality in the film. In this section, respondents rated all items on five likert scales. The score settings for each level are as follows:

Completely agree = 5 points

Agree = 4 points

Neutral = 3 points

Disagree = 2 points

Strongly disagree = 1 point

To examine the level of perception, researcher used the following formula to divide its perception into 5 levels, including highest, high, medium, low, and lowest. Each level is 0.80 ( $5-1 / 5 = 0.80$  per level). Table 4.2.5 summarizes mean and interpretation of their perception of cultural values.

Table 4.2.5: Mean and interpretation of the audience's perception of the film reality in the film "The Wandering Earth (2019)"

Mean (Criteria)	Interpretation
4.21-5.00	Highest Perception
3.41-4.20	High Perception
2.61-3.40	Medium Perception
1.81-2.40	Low Perception
1.00-1.80	Lowest Perception

As shown in Table 4.2.6, in general, the interviewees can clearly perceive that the film reality (Mean = 3.66, SD = 0.69) in the film "The Wandering Earth (2019)" is at a high level. Interviewees can clearly perceive that Identity (Mean = 3.88, SD = 0.71), instruction (Mean = 3.71, SD = 0.77), and Magic window (Mean = 3.43, SD = 0.86) are at a high level. The survey results showed that Chinese audiences have the highest perception of identity, which indicated that the audiences believe that the characters and experiences in the film "The Wandering Earth (2019)" are similar to their real life. The second is instruction and Magic window, which showed that the audience will regard the film as a lesson and guideline in life, and at the same time will think that the characters and experiences in the film are to a certain extent the true reproduction of real life.

Table 4.2.6: Mean and interpretation of data on the audience's perception of the film reality "The Wandering Earth (2019)"

<b>Statement</b>	<b>Mean</b>	<b>Std. Deviation</b>	<b>Interpretation</b>
Magic window	3.43	0.86	High Perception
1. I think people seen in the film have portrayed similar roles as themselves in real life.	3.34	1.09	Medium Perception
2. I think the heroes in the film who saved humanity are also brave in their real life.	3.49	1.04	High Perception
3. I think people who played the role of soldiers in the film reflected the real life of soldiers in a our society.	3.43	1.05	High Perception
4. I think Liu Peiqiang's actor Wu Jing in the film may also have a spirit of sacrifice in reality.	3.67	1.01	High Perception
5. I think Wu Jing 's experience in real life is similar to Liu Peiqiang 's experience in the film.	3.3	1.02	Medium Perception
6. I think Liu Qi's actor Chu Chuxiao may also be impulsive and adventurous in real life.	3.56	1.03	High Perception
7. I think Qu Chuxiao's experience in real life is similar to Liu Qi's experience in the film.	3.25	1.04	Medium Perception
Instruction	3.71	0.77	High Perception
1. I think I can learn a lot about astronomy from the film.	3.74	0.93	High Perception

2.Through the characters in the film, I learned how to get along with family and friends.	3.67	0.88	High Perception
3. By watching the film, I feel that I have learned to deal with natural disasters.	3.56	1.00	High Perception
4. The character in the film taught me to deal with some issues related to myself.	3.73	0.84	High Perception
5. I learned how to communicate with strangers from the film.	3.48	1.01	High Perception
6. By watching films, I learned many valuable qualities from the characters, such as being strong and keeping hope.	4.07	0.79	High Perception
Identity	3.88	0.71	High Perception
7. I believe that the relationship between superiors and subordinates also exists around me after watching the film.	3.93	0.83	High Perception
8. I think the emotional changes of the actors when they encounter unexpected situations are the same as mine.	3.77	0.88	High Perception
9. I think the actors acted as a group in the same way as my work or study.	3.78	0.88	High Perception
10. I think the strong performance of the actors is also needed in my life.	4.05	0.78	High Perception
11.I believe all mankind has formulated a long-term plan for	4	0.84	High Perception

survival, and in my life I often have a long-term plan to achieve a certain goal.			
12.I want to be like someone in a film.	3.71	1.00	High Perception
<b>Total</b>	3.66	0.69	High Perception

## 4.2 Hypothesis test summary

**H1: Perception to storytelling techniques of Chinese Sci-fi film “The Wandering Earth (2019)” are positively correlated with cultural values (i.e., power distance, uncertainty avoidance, collectivism / individualism , masculinity / femininity, Confucian dynamism) among Chinese audience.**

As shown in Table 4.3.1, Spearman correlations coefficient analysis found that there was a positive relationship between Chinese audiences’ perception to storytelling techniques and cultural values ( $r^2 = 0.740$ ,  $p < 0.05$ ). The results suggested that the higher the perception to storytelling, the higher perception to the cultural values. The hypothesis 1 was supported.

Table 4.3.1: The correlation between storytelling techniques and cultural values in the film "The Wandering Earth (2019)".

			Storytelling skill	Cultural values
Spearman's rho	Storytelling skill	Correlation	1.000	.740**
		Coefficient		
		Sig. (2-tailed)		
		N		
	Cultural values	Correlation	.740**	1.000
		Coefficient		
		Sig. (2-tailed)		
		N		
**. Correlation is significant at the 0.01 level (2-tailed).				

As shown in Table 4.3.2, when examining the relationships among the dimension of storytelling techniques and dimensions of cultural values. The results found that:

1. Perception to character is positively correlated with collectivism / individualism ( $r^2=.480^{**}$ ,  $p<0.05$ ), uncertainty avoidance ( $r^2=.397^{**}$ ,  $p<0.05$ ), Confucian dynamism ( $r^2=.383^{**}$ ,  $p<0.05$ ), masculinity / feminism ( $r^2=.369^{**}$ ,  $p<0.05$ ), power distance ( $r^2=.328^{**}$ ,  $p<0.05$ ), respectively.

2. Perception to plot is positively correlated with collectivism / individualism ( $r^2=.507^{**}$ ,  $p<0.05$ ), Confucian dynamism ( $r^2=.474^{**}$ ,  $p<0.05$ ), uncertainty avoidance ( $r^2=.463^{**}$ ,  $p<0.05$ ), masculinity / feminism ( $r^2=.439^{**}$ ,  $p<0.05$ ), power distance ( $r^2=.412^{**}$ ,  $p<0.05$ ), respectively.

3. Perception to conflict is positively correlated with masculinity / feminism ( $r^2=.470^{**}$ ,  $p<0.05$ ),

Confucian dynamism ( $r^2=.451^{**}p<0.05$ ), collectivism / Individualism ( $r^2=.445^{**},p<0.05$ ), uncertainty avoidance ( $r^2=.422^{**}p<0.05$ ), power distance ( $r^2=.392^{**}p<0.05$ ), respectively.

4. Perception to resolution is positively correlated with uncertainty avoidance ( $r^2=.507^{**}p<0.05$ ), power distance ( $r^2=.457^{**}p<0.05$ ), Confucian dynamism ( $r^2=.447^{**}p<0.05$ ), masculinity / feminism ( $r^2=.407^{**}p<0.05$ ), collectivism / individualism ( $r^2=.398^{**}, p<0.05$ ), respectively.

5. Perception to structure is positively correlated with masculinity / feminism ( $r^2=.555^{**}, p<0.05$ ), Confucian dynamism ( $r^2=.546^{**}p<0.05$ ), collectivism / Individualism ( $r^2=.478^{**}p<0.05$ ), power distance ( $r^2=.468^{**}p<0.05$ ), uncertainty avoidance ( $r^2=.453^{**}p<0.05$ ), respectively.

6. Perception to scene is positively correlated with Confucian dynamism ( $r^2=.587^{**}p<0.05$ ), masculinity / feminism ( $r^2=.474^{**}p<0.05$ ), collectivism / individualism ( $r^2=.463^{**}p<0.05$ ), uncertainty avoidance ( $r^2=.403^{**}p<0.05$ ), power distance ( $r^2=.349^{**}, p<0.05$ ), respectively.

7. Perception to visuals is positively correlated with Confucian dynamism ( $r^2=.514^{**}p<0.05$ ), collectivism / individualism ( $r^2=.480^{**}p<0.05$ ), masculinity / feminism ( $r^2=.449^{**}p<0.05$ ), uncertainty avoidance ( $r^2=.365^{**}, p<0.05$ ), power distance ( $r^2=.344^{**}p<0.05$ ), respectively.

8. Perception to dialogues is positively correlated with power distance ( $r^2=.464^{**}, p<0.05$ ), uncertainty avoidance ( $r^2=.362^{**}, p<0.05$ ), collectivism / individualism ( $r^2=.338^{**}, p<0.05$ ), masculinity / feminism ( $r^2=.306^{**}, p<0.05$ ), Confucian dynamism ( $r^2=.281^{**}, p<0.05$ ), respectively.

In sum, these results suggested that the audience's perception to all storytelling techniques were positively correlated to each cultural dimension, so Hypothesis 1 is supported. That mean, if Chinese respondents who had higher perception the storytelling techniques, they would have higher perception to the cultural values as well.

Table 4.3.2: The correlation between storytelling techniques of the film "The Wandering Earth (2019)" and the dimensions of the cultural values

			Power Distance	Uncertainty Avoidance	Collectivism/Individualism	Masculinity/Feminism	Confucian Dynamism
Spearman's rho	Characters	Correlation Coefficient	.328**	.397**	.480**	.369**	.383**
		Sig. (2-tailed)	.000	.000	.000	.000	.000
	Plot	Correlation Coefficient	.412**	.463**	.507**	.439**	.474**
		Sig. (2-tailed)	.000	.000	.000	.000	.000
	Conflict	Correlation Coefficient	.392**	.422**	.445**	.470**	.451**
		Sig. (2-tailed)	.000	.000	.000	.000	.000
	Resolution	Correlation Coefficient	.457**	.507**	.398**	.407**	.447**
		Sig. (2-tailed)	.000	.000	.000	.000	.000
	Structure	Correlation Coefficient	.468**	.453**	.478**	.555**	.546**
		Sig. (2-tailed)	.000	.000	.000	.000	.000
	Scene	Correlation Coefficient	.349**	.403**	.463**	.474**	.587**
		Sig. (2-tailed)	.000	.000	.000	.000	.000



	Visuals	Correlation Coefficient	.344**	.365**	.480**	.449**	.514**
		Sig. (2-tailed)	.000	.000	.000	.000	.000
	Dialogues	Correlation Coefficient	.464**	.362**	.338**	.306**	.281**
		Sig. (2-tailed)	.000	.000	.000	.000	.000
** Correlation is significant at the 0.01 level (2-tailed).							

**Hypothesis 2: Cultural values (i.e., power distance, uncertainty avoidance, collectivism/individualism, masculinity/femininity, Confucian dynamism) of Chinese audience significantly influence their perception of reality in their life (Magic window, instruction, and identity).**

As shown in Table 4.3.3, Linear Regression Analysis revealed that the cultural values of Chinese audiences had a significant effect on their perception of film reality ( $R^2 = 0.391^{**}$ ,  $p < 0.05$ ). Hypothesis 2 is supported.

When examining the influence of each element, the Regression analysis showed that masculinity/feminism (Beta = 0.318\*\*,  $p < 0.05$ ) and Confucian dynamism (Beta = 0.224\*\*,  $p < 0.05$ ) had a significant effect on the audience's perception of film reality. However, power distance (Beta = 0.099\*\*,  $p > 0.05$ ), uncertainty avoidance (Beta = 0.122\*\*,  $p > 0.05$ ), collectivism/individualism (Beta = -0.032\*\*,  $p > 0.05$ ) did not significantly affect the audience's perception of film reality. The results suggested that the audience's cultural values will affect their perception of film reality at a rate of 39.1%, which is considered to be in medium level. The cultural dimensions, especially masculinity/feminism and Confucian dynamism as portrayed in the film, can significantly influence the Chinese audience's perception of film reality. However, the cultural dimensions, including power distance, uncertainty

avoidance, collectivism/individualism as portrayed in the film had no significant effect on the Chinese audience's perception of film reality.

Table 4.3.3: Regression analysis on the influence of cultural values on the perception of film reality

Regression Analysis Table								
Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B		
	B	Std. Error	Beta			Lower Bound	Upper Bound	
1	(Constant)	1.040	.236		4.409	.000	.575	1.504
	Power Distance	.089	.060	.099	1.488	.138	-.029	.207
	Uncertainty Avoidance	.114	.071	.122	1.603	.110	-.026	.255
	Collectivism/Individualism	-.032	.078	-.032	-.410	.682	-.187	.122
	Masculinity/Feminism	.299	.079	.318	3.774	.000	.143	.455
	Confucian Dynamism	.220	.080	.224	2.747	.007	.062	.377
<p>1. Predictors: (Constant), Confucian Dynamism, Power Distance, Collectivism/Individualism, Uncertainty Avoidance, Masculinity/Feminism</p> <p>2. Dependent Variable: Film Reality</p> <p><math>R^2 = 0.931^{**}</math>, <math>p &lt; 0.05</math>, <math>F = 28.935</math>, <math>df = 5</math></p>								

**Hypothesis 3: Perception to storytelling techniques of Chinese Sci-fi film significantly influences their perception of film reality (Magic window, instruction, and identity).**

As shown in Table 4.3.4, Multiple Regression analysis revealed that the perception to storytelling techniques in films can significantly affect the perception of Chinese audiences about film reality ( $R^2$

= 0.326\*\*,  $p < 0.05$ ). Hypothesis 3 is supported. When examining the influence of each element, the Coefficient table confirmed that the audience's perception to conflict (Beta = 0.217\*\*,  $p < 0.05$ ) and structure (Beta = 0.216\*\*,  $p < 0.05$ ) had a positive effect on their perception of their film reality. However, the results that their perception to plot (Beta = 0.141,  $p > 0.05$ ), scene (Beta = 0.121,  $p > 0.05$ ), visuals (Beta = 0.062,  $p > 0.05$ ), resolution (Beta = 0.035,  $p > 0.05$ ), characters (Beta = -0.034,  $p > 0.05$ ) and dialogues (Beta = -0.018,  $p > 0.05$ ) had no significant effect on their perception of film reality.

When examining the effect of storytelling techniques on each dimension of film reality, the Regression analysis in Table 4.3.5- 4.3.7 confirmed that perception to storytelling techniques can significantly influence Chinese audience's identity ( $R^2 = .284$ , Beta = .533,  $p < 0.05$ ) with the highest Beta, followed by Magic Window ( $R^2 = .192$ , Beta = .445,  $p < 0.05$ ), and instruction ( $R^2 = .185$ , Beta = .431,  $p < 0.05$ ), respectively.

In sum, the Regression analysis suggested that perception to storytelling techniques can significantly influence Chinese audience's perception of film reality at a rate of 32.6%, which is considered to be at the medium level. Perception to conflict and structure are positive predictors of their perception of film reality but other techniques, including plot, scene, visuals, resolution, characters, and dialogue had no significant effect on their perception of film reality. In addition, the results also confirmed that perception to all storytelling techniques can significantly influence on their perception of their own identity, the degree that the audience believes that TV content is a constant and accurate expression of real-life (Magic Window), and serving as a lesson to learn from (Instruction), respectively.

Table 4.3.4: Regression analysis of each storytelling techniques and film reality

Regression Analysis								
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	.967	.307		3.151	.002	.362	1.572
	Characters	-.033	.069	-.034	-.480	.631	-.168	.102
	Plot	.117	.060	.141	1.953	.052	-.001	.235
	Conflict	.208	.071	.217	2.922	.004	.068	.348
	Resolution	.030	.062	.035	.486	.627	-.092	.153
	Structure	.193	.068	.216	2.859	.005	.060	.326
	Scene	.116	.069	.121	1.673	.096	-.021	.253
	Visuals	.065	.072	.062	.907	.365	-.076	.207
	Dialogues	-.014	.048	-.018	-.295	.768	-.109	.080
<p>1. Predictors: (Constant), Dialogues, Scene, Plot, Resolution, Visuals, Characters, Conflict, Structure</p> <p>2. Dependent Variable: Film Reality</p> <p><math>R^2 = 0.326^{**}</math>, <math>p &lt; 0.05</math>, <math>F = 13.397</math>, <math>df = 8</math></p>								

Table 4.3.5: Regression analysis of storytelling techniques and each dimension of film  
Reality (Magic Window)

Regression Analysis								
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	0.547	0.387		1.416	0.158	-0.214	1.309
	Storytelling	0.731	0.097	0.445	7.528	0	0.539	0.922
<p>a. Storytelling techniques</p> <p>b. Dependent Variable: Magic Window</p> <p><math>R^2 = 0.185^{**}</math>, <math>p &lt; 0.05</math>, <math>F = 56.677</math>, <math>df = 1</math></p>								

Table 4.3.6: Regression analysis of storytelling techniques and each dimension of film

Reality (Instruction)

Regression Table								
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	1.211	0.349		3.471	0.001	0.523	1.898
	Storytelling	0.632	0.088	0.431	7.219	0	0.46	0.805
<p>1. Predictor: Storytelling techniques</p> <p>2. Dependent Variable: Instruction</p> <p><math>R^2 = 0.185^{**}</math>, <math>p &lt; 0.05</math>, <math>F = 52.117</math>, <math>df = 1</math></p>								

Table 4.3.7: Regression analysis of storytelling techniques and each dimension of film

## Reality (Identity)

Regression Table								
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	0.995	0.305		3.261	0.001	0.394	1.596
	Storytelling	0.729	0.077	0.533	9.522	0	0.578	0.88
<p>1. Predictors: Storytelling techniques</p> <p>2. Dependent Variable: Identity</p> <p><math>R^2 = 0.284^{**}</math>, <math>p &lt; 0.05</math>, <math>F = 90.673</math>, <math>df = 1</math></p>								

## CHAPTER 5

### DISCUSSION

This chapter summarized and discussed the findings of this study and the results of hypothesis testing, explained the limitations of this study, and proposed recommendations for future research in related fields.

#### 5.1 Summary of descriptive findings and discussion

The research sample is Chinese young people who have seen the Chinese science fiction film "The Wandering Earth (2019)". The researchers collected 231 valid questionnaires from the Chinese audience. The third question excluded people who had not seen the film "The Wandering Earth (2019)". Therefore, the results of the questionnaire showed that 231 respondents had seen the film "The Wandering Earth (2019)" is 100%. The questionnaire was distributed to Chinese audience by Chinese social media WeChat. The results showed that all of the respondents were young Chinese.

A survey of 231 Chinese youth demographic information was examined, including personal factors such as gender and age of the sample. According to demographic results, most of the sample surveyed were Chinese women (69.3%, n=160), followed by men (30.7%, n = 71). The descriptive study also found that most samples were between 18-23 years old (49.4%, n = 114) and 24-29 years old (27.7%, n = 64), followed by 30-35 years old (15.6%, n = 36) and 36-41 (7.4%, n=17) (5.4%, n = 11), respectively.

The results revealed that most of Chinese respondents were exposed to eight storytelling techniques when watching the film "The Wandering Earth (2019)", because the average of all the results was at a high level or the highest level. Valkenburg, Peter and Walther (2016) mentioned in the research on media effects that Three types of media attributes may affect media effects: modality (e.g., text, auditory, visual, audiovisual), content attributes (e.g., violence, fear, personality type, argument



strength), and structural (e.g., special effects, pace, visual surprise). According to the analysis, these eight storytelling techniques have a significant impact on the Chinese audience. These results coincided with previous studies of Zhou's study (14) and Wang's study (2015). Zhou (2014) said that people now rely more on the stimulation of images, and visual effects are also one of the main characteristics of science fiction films that attract audiences. Wang (2015) said that the visual effects and scene effects of the film have further improved the quality of the film. From the descriptive results, visuals and scene are also the two storytelling techniques that have the greatest impact on the audience.

Hofstede proposed 5 cultural dimensions in the 1980s, and updated to 6 cultural dimensions in 2010. However, in the view of the researchers, the sixth cultural dimension is an extension of the fifth dimension, so this film study only discusses the first five cultural dimensions, as far as the cultural values exposed in the film "The Wandering Earth (2019)".

In respect to the portrayal of cultural dimension in the film, the results of the study revealed that the portrayal of collectivism/individualism was perceived at the highest level (Mean = 3.99, SD = 0.69) by Chinese audience, followed by Confucian dynamism at a high level (Mean = 3.95, SD = 0.70), and masculinity/feminism at a high level (Mean = 3.86, SD = 0.74), uncertainty avoidance at a high level (Mean = 3.91, SD = 0.73), and power distance at a high level (Mean = 3.55, SD = 0.76), respectively. This means that the respondents believe that the strongest cultural values that can be exposed in the film "The Wandering Earth (2019)" are collectivism and Confucian dynamism. Collectivism describes the tightly integrated relationship of a society that binds large families and others into the same group. When there is a conflict with another group, the members of these groups will have unquestionable loyalty and support each other (Hofstede, 2011). China is a highly collectivist country, and both home and country are representatives of collectivism. The feeling of home and country is one of the basic connotations of China's excellent traditional culture. It is the softest place in the Chinese people's heart, and it is also the most delicate emotion in the Chinese people's heart (Wang, Meng, & Jin, 2019). As

Yang (2020) said, the director of "The Wandering Earth (2019)" reshaped the values of the film based on the story background of the original novel, making collectivism values highly praised in the film. In 1991, Hofstede added Confucian dynamism, which he calls long-term orientation (LTO), as the fifth of his dimensions of cultural values. He explained that the values associated with Confucian dynamism were more future oriented whereas those at the other end of the scale were more past and present oriented (Francesco, 2015). Hofstede believes that Chinese people pay more attention to long-term interests and are not eager to enjoy immediate victory, but are better at setting their sights on greater interests in the future (Hofstede, 2011). Since ancient times, Chinese people have regarded Confucianism as the most important cultural value. Confucian culture has become a very important school in China, and famous thinkers such as Confucius and Mencius have appeared. Confucian dynamism in China is a long-term orientation, a cultural value of restraint and tolerance, and this value has greatly influenced Chinese people from ancient times to the present. The research results show that collectivism and Confucian dynamism are the highest cultural dimensions perceived by Chinese audiences. Because these cultural dimensions are consistent with their past experiences, they are more relevant to their personal lives and experiences than other cultural dimensions.

In respect to film reality, the descriptive research results revealed that Chinese audience's perception of film reality is generally at a high level (Mean = 3.66, SD = 0.69) after viewing in the film "The Wandering Earth (2019)" and the audience's perception of identity (Mean = 3.88, SD = 0.71), instruction (Mean = 3.71, SD = 0.77), Magic window (Mean = 3.43, SD = 0.86) are at a high level, respectively. Porter once proposed the word "Identity" in 1986. He said that people believe that the plot or scene on TV is a true reproduction of real life. This interview is a Chinese audience who has watched Earth at least once between the ages of 18-41. Although the occupations of the interviewees vary, the survey results show that most interviewees believe that many plots in the film "The Wandering Earth (2019)" are true reproductions of their real lives. For example, "I think the strong

performance of the actors is also needed in my life." (Mean = 4.05, SD = 0.78). Regarding the word instruction, Porter believes that the audience will treat TV as a teaching tool, it can Teach people to deal with the same problems in real life. And, most of the interviewees also believe that "The Wandering Earth (2019)" is a guide that can help them better solve real-life problems. For example, "By watching films, I learned many valuable qualities from the characters, such as being strong and keeping hope." (Mean = 4.07, SD = 0.79). Porter also mentioned in his research that TV viewers will think of TV as a magic window for understanding the world, and they will think that the plot in TV or films is real. Most respondents agreed that the film "The Wandering Earth (2019)" is a reproduction of real life. For example, "I think Liu Peiqiang's actor Wu Jing in the film may also have a spirit of sacrifice in reality." (Mean = 3.67, SD = 1.01).

## 5.2 Summary of hypotheses finding and discussion

**Hypothesis 1: Perception to storytelling techniques of Chinese Sci-fi film are positively correlated with cultural values among Chinese audience.**

Hypothesis 1 was supported. The findings revealed that Perception of storytelling techniques are positively correlated with cultural values. The results of the study confirmed that the higher the storytelling techniques were exposed to the audience, the higher their cultural values would acquire. Savnal explored the characteristics of good films in 2014, and proposed 8 storytelling techniques, which included characters, plot, conflict, resolution, structure, scene, visuals dialogues. These results coincided with previous studies of Katz and Zalk (1978) and McCabe (1997). Katz and Zalk (1978) compared the relative effectiveness of four short-term intervention techniques for modifying negative racial attitudes in 140 "white, non-Hispanic" students. Experimental results showed that reading stories from different cultures may not eliminate racial in schools discrimination, but may reduce racial discrimination (McCabe, 1997). This also proves that the more the audience is exposed to storytelling techniques, the more cultural values they can acquire.

However, the relationship between storytelling techniques in science fiction films and the literary audience's values is related, not caused. This means that storytelling techniques in science fiction films are not necessary for the spread of cultural values. In other words, a good science fiction film can allow the audience to better acquire cultural values but perception to film is not the only predictor of cultural values. After all, in modern society, there are many kinds of films, and there are many media in life that can spread cultural values, such as TV, advertising, Internet, social media, etc. Valkenburg, Peter, and Walther (2016) claimed that the use of media is selective. This media selectivity was posited by the Uses-and-Gratifications theory (Katz et al. 1973, Rosengren, 1974, Rubin, 2009) and Selective Perception theory (Knobloch-Westerwick, 2014, Zillmann & Bryant, 1985). Both of these theories assumed that people will choose the media they want to use, and this choice will be affected by everyone's psychological and social factors. The difference is that choices using satisfaction theory are rational, and they know their choice motives. It's like the audience chooses to watch science fiction films and chooses to contact the storytelling techniques in science fiction films to accept different cultural values in the films. The Selective Perception Theory posited that users usually do not understand or do not fully understand their choice motives. As with the descriptive results of storytelling techniques, Chinese audiences have the highest perception to collectivism and Confucianism. This result also revealed that the cultural values of these two dimensions have the greatest influence on him. Therefore, storytelling techniques in science fiction films are significant factor that affect how Chinese audience was oriented to various dimension of cultural values, depending upon the contents of the film that the director wants to portray or emphasize.

**Hypothesis 2: Cultural values (i.e., power distance, uncertainty avoidance, collectivism/individualism, masculinity/femininity, Confucian dynamism) of Chinese audience significantly influence their perception of reality in their life (Magic window, instruction, and identity).**

Regarding the research results of Hypothesis 2, Multiple Regression analysis showed that the cultural values of Chinese audiences significantly influenced their perception of reality in life. This finding coincided with Cultivation theory proposed by George Gerbner (1937), which posited that stories are a kind of special information. The stories of any culture can reveal and reproduce their most basic assumptions, opinions, beliefs and values. At the same time, the longer people spend on TV, the more likely their beliefs and assumptions about life and society are consistent with the most stable and repetitive information on TV (Gerbner & Gross, 1976). Science fiction films are a special type of film, and almost all the stories in the films are fictional. But the assumptions, opinions, beliefs and values contained in these stories can be reproduced in real life. When watching science fiction films, the audience can more easily perceive the relevant film reality when they find that the cultural values they possess are the same as or similar to the cultural values in the film. And as they watch more science fiction films, their values will also merge with the most stable and repetitive values contained in the film, and help them to more easily perceive similar film realities in the future.

When analyzing each individual cultural value, the researchers found that two dimensions of masculinity / feminism (Beta = 0.318\*\*,  $p < 0.05$ ) and Confucian dynamism (Beta = 0.224\*\*,  $p < 0.05$ ) can significantly affect the audience's perception of film reality. China is a masculine society, which means that Chinese society will have a greater preference for achievement, heroism, decisiveness, and material rewards for success (Hofstede, 2011). "The Wandering Earth (2019)" is a story about human beings saving the earth at the end of the world. Some of them are not a single hero, but a group of heroes. This group of ordinary or extraordinary people gathered together to save the entire earth and allow that human life to continue in space. Zhu (2019) once commented on "The Wandering Earth (2019)": "Without the skills of superheroes in American Hollywood films, they rely on their ordinary identities and use their blood to realize the meaning of their hearts and dedicate their precious lives. It demonstrates the noble character of the world." The reason why such a heroic story

is accepted by the audience is that the hero behind the story is consistent with the masculinity that currently affects China. Confucian dynamism, one of the four cultural factors of the Chinese value system, is associated with Confucian work ethics. Cultures with high Confucian dynamism place importance on perseverance, ordering relationships by status and observing this order, thrift, and having a sense of shame (Francesco, 2015). Hofstede added that Confucian dynamism to his fifth cultural dimension. He explained that the values associated with Confucian dynamism were more future-oriented whereas those at the other end of the scale were more past and present-oriented (Hofstede, 1991). There is a very important keyword in "The Wandering Earth (2019)" called "Hope". It's like Liu Peiqiang said to a Russian colleague in the film: "Our children, our children's children, will one day witness the ice of Lake Baikal turn into water, and then we will go fishing for salmon together." The speech that affected everyone: "Hope is something as precious as diamonds in our time, and hope is the only direction we go home." These two lines very well explain the meaning of hope, which is the yearning for a better future. It guides people to strive for future value. The values represented by "hope" are also consistent with the Confucian dynamism that affects China. Therefore, because the Chinese audience has a high level of masculinity and Confucian dynamism, he can perceive a similar level of film reality in the film at a high level. At the same time, as they perceive more film reality, their values will gradually coincide with the cultural values in the film, and when they watch similar films in the future, they can more easily perceive the same film reality.

However, the three cultural dimensions of power distance (Beta = 0.099,  $p > 0.05$ ), uncertainty avoidance (Beta = 0.122,  $p > 0.05$ ), collectivism / individualism (Beta = -0.032,  $p > 0.05$ ) have no significant effect on Chinese audience's perception of film reality. Regarding the power distance, China is a high power distance country, with low uncertainty avoidance, and a highly collectivist society. However, in "The Wandering Earth (2019)", the director deliberately weakened the distinction between country and race. All people have almost equal rights to survive in that doomsday environment.

In such an environment, the power distance is also weakened. Regarding the avoidance of uncertainty, the whole story describes a huge rescue plan. Everyone needs to perform rescue tasks according to the plan, which is also different from the value of low uncertainty avoidance. Therefore, the researcher believe that because the two cultural values of power distance and uncertainty avoidance were downplayed by the director in "Film", it was only because these two dimensions in the results did not significantly affect the interviewee's perception of film reality. Regarding collectivism, China is a highly collectivist country, and people often give priority to collective interests in work and life. Although there are many plots about collectivism in the film, this hypothesis is not supported. The researchers believe that the reason for this phenomenon is because the director created many conflicts to make the storyline more engaging and exciting. These conflicts inadvertently magnified the role of several protagonists and made the respondents think that the film conveyed more personal heroism.

**Hypothesis 3: Perception to storytelling techniques of Chinese Sci-fi film significantly influences their perception of film reality (Magic window, instruction, and identity).**

The research results of Hypothesis 3 revealed that perception to storytelling techniques of Chinese science fiction films can significantly affect Chinese audience's perception of film reality. Hypothesis 3 is supported.

Storytelling techniques refer to the eight storytelling techniques of characters, plot, conflict, resolution, structure, scene, visuals, dialogues. Porter (1986) proposed three dimensions about perceiving reality: Magic window, instruction and identity. The magic window means that the audience thinks that the characters and scenes on TV are the real reproduction of real life. Instruction means that the audience thinks that they have a similar experience with TV characters in real life. Identity refers to viewers using TV content as a teaching guide, and they use TV as a teaching aid.

Multiple regression analysis revealed that perception to conflict (Beta = 0.217\*\*,  $p < 0.05$ ) and

structure (Beta = 0.216\*\*,  $p < 0.05$ ) significantly influence Chinese audience's perception of film reality. However, perception to plot (Beta = 0.141,  $p > 0.05$ ), scene (Beta = 0.121,  $p > 0.05$ ), visuals (Beta = 0.062,  $p > 0.05$ ), resolution (Beta = 0.035,  $p > 0.05$ ), characters (Beta = -0.034,  $p > 0.05$ ) and dialogues (Beta = -0.018,  $p > 0.05$ ) did not significantly affect the audience's perception of the reality of the film. In the study of Cultivation theory by Morgan et al., people are more susceptible to the influence of the media after watching TV in large numbers. At the same time, people will watch TV selectively, and their understanding of TV content will also be different. (Morgan, Shanahan, & Signorielli, 2016). Because "The Wandering Earth (2019)" is a Chinese science fiction film, the biggest difference between science fiction films and other films is that there are many characters, scenes, visual effects, etc. in the film are mostly fictional, these elements are It may be quite different from Chinese respondents' real life. Therefore, the storytelling techniques related to these elements have little effect on Chinese respondents' perception of the reality of the film. However, the conflicts and story structures in the film may be the same as the interviewee's real life. Therefore, the two storytelling techniques of Conflict and Structure can significantly affect the interviewee's perception of film reality. Based on this particularity of science fiction films, Chinese respondents will have more selectively contact to the storytelling techniques in the film according to their own needs, and used these storytelling techniques to perceive the reality of the film.

However, most of Chinese respondents only watched "The Wandering Earth (2019)" once, and the time between the interviewee's questionnaire survey and the time of watching the film was more than one year. Therefore, Chinese respondents may have a deviation in the memory of the film, which may lead to inaccuracy in answering certain questions. Therefore, the researchers believe that the particularity of the film genre and the interviewee's memory deviation about the film are the reason why Hypothesis 3 is supported but the ratio is not too high.



### 5.3 Conclusion of the Study

In sum, the study of all hypotheses highlighted that storytelling techniques and cultural values in Chinese science fiction films have a significant impact on Chinese audiences' perception of film reality.

According to the research results of Hypothesis 1, the storytelling techniques of science fiction films exposed to Chinese audiences are positively correlated with cultural values. This result is the same as the findings of Katz and Zalk (1978), that is, the more storytelling techniques the audience is exposed to, the more cultural values they acquire among them. Among the eight storytelling techniques of characters, plot, conflict, resolution, structure, scenes, dialogue, visuals, and scene are at the highest level of perception with the audience. This result is consistent with the findings of Valkenburg, Peter and Walther (2016) which coincided with the Media effects Theory. Audiences will be selectively exposed to storytelling techniques and cultural values in science fiction films according to their needs, and this choice will be affected by everyone's psychological and social factors. And this choice reveals that the two cultural values of masculinity and Confucian culture have the greatest impact on the Chinese audience. Therefore, storytelling techniques in science fiction films are an important factor influencing Chinese audiences' different cultural values, depending on the content of the film that the director wants to portray or emphasize.

According to the research results of Hypothesis 2, the cultural values of Chinese audiences will significantly affect their perception of film reality. This result is consistent with the assumption of the Cultivation Theory proposed by George Gerber (1973). The stories in science fiction films can explain and reproduce their most basic assumptions, opinions, beliefs and values. When viewers watch science fiction films, their perception of the reality of the film will coincide with the most stable and repetitive message in the film. China is a society with high masculinity and high Confucian dynamism. The cultural values of these two dimensions by Chinese audiences allow them to perceive the film reality in science fiction films at a higher level.

According to the research results of Hypothesis 3, storytelling techniques in science fiction films can significantly affect the perception of Chinese audiences about film reality. This result is consistent with the three dimensions of perceived reality proposed by Porter (1986), and also with the Cultivation Theory of Morgan et al. (Morgan, Shanahan, & Signorielli, 2016). When watching science fiction films, Chinese audiences can perceive the reality of the film by touching storytelling techniques. At the same time, the more storytelling techniques the audience is exposed to, the more cinematic reality they can perceive. Among them, the two storytelling techniques of conflict and structure are exposed to the audience at the highest level, which can significantly affect the audience's perception of the reality of the film.

Therefore, Hypothesis 1 of this study is fully supported, and Hypothesis 2 and Hypothesis 3 are partially supported. The results of Hypothesis 1 showed that Chinese audiences' perception of storytelling techniques in science fiction films is positively correlated with Chinese audiences' cultural values. This means that the storytelling techniques in science fiction films can have an impact on the cultural values of Chinese audiences, but it is not a direct impact. Storytelling techniques by themselves cannot directly affect the cultural values of the audience, but require the audience to perceive the cultural values conveyed by these storytelling techniques and combine them with the audience's own real-life situation to have an impact on their cultural values, which also proves that most of the media's effects are indirect. At the same time, the degree of each individual storytelling skill that the audience perceives is different. This is because the audience will always prioritize the storytelling techniques that meet their own needs, and these choices will also expose the audience's own Demand, which is in line with the selective use of media. Hypothesis 2 showed that the cultural values of Chinese audiences can significantly influence their perception of the reality of films. The research results showed that the masculinity and Confucian dynamism of Chinese audiences can significantly affect their perception of the reality of films. According to Hofstede's cultural dimension theory, China is a country with high

masculinity and high Confucian dynamism. The conclusion of Hypothesis 2 supported Hofstede's Cultural Dimension. At the same time, this proves once again that the use of media is selective. High masculinity and high Confucian dynamism enable the audience to significantly perceive the reality of the film because the cultural values of these two dimensions meet their own needs. When the audience watched a film, the cultural values of these two dimensions were repeated continuously, and they had an impact on the audience after watching the film. This also proves the application of the cultivation theory. The cultural values in the audience's real-life overlap with the cultural values that are repeated in the films. Hypothesis 3 showed that the two storytelling techniques of conflict and structure in films can significantly affect the audience's perception of the reality of the film. This is because only these two storytelling techniques can satisfy the audience's desire for films. Therefore, they choose to perceive the reality of the film from these two storytelling techniques, which is also determined by the selective use of the media.

In general, although the current Chinese science fiction films are constantly improving, there are still many areas for improvement. From the perspective of storytelling techniques, only conflict and structure can satisfy the audience's desire to watch. Therefore, when future Chinese science fiction filmmakers make films, they need to focus on improving the storytelling techniques of plot, scene, visuals, resolution, characters and dialogue. When all the storytelling techniques can satisfy the audience's desire to watch, this really means that China's science fiction films are successful and can attract more audiences to watch. From the perspective of cultural values, the two cultural dimensions of masculinity and Confucian dynamism in films can significantly affect Chinese audiences' perception of film reality, but the other three cultural dimensions, power distance, uncertainty avoidance, and collectivism cannot. Therefore, future Chinese science fiction filmmakers need to strengthen the management of these three dimensions of cultural values when making films. Because only when the cultural values contained in the film are recognized by the audience, the audience will choose to accept

the film.

#### **5.4 Limitations of this study**

The storytelling techniques and cultural values of science fiction films are only a part of the film. For the study of the entire science fiction film, the content is relatively limited. In addition, there are some problems that are ignored and some are simplified. For example, most respondents only watched "The Wandering Earth (2019)" once, and the viewing time is more than one year away from the survey time, so their memory may be biased, which may cause the hypothesis to be supported. The key factor is that the ratio is not high. To this end, the researchers reviewed some past research on "The Wandering Earth (2019)", such as the research of Lu Hexia (2019) and Wang (2019). For future research, it may be possible to add the time the interviewee watched the film as a screening condition to the questionnaire. The development of Chinese science fiction films lags far behind Western countries, which leads to insufficient literature. To make up for this limitation, the researchers reviewed some research on science fiction films and other types of Chinese films, such as Lout (2019) and Zheng (2019). Researchers find out more relevant factors and research results by studying past research.

Since this study is a quantitative study, the respondents filled out the questionnaires through an online survey, so some of their answers may not be completely true. In addition, the length of this questionnaire is longer. There are 54 questions in total. Some interviewees may lose patience and not read the questions carefully and give accurate answers. Regarding the problem design of 8 storytelling techniques, the researchers only set 2 questions for each storytelling skill. If the number of questions is increased to 3, perhaps more accurate data may be obtained. Due to the deviation of the interviewees' memory of the film, it may lead them to have wrong ideas when they are surveyed. Moreover, during the pre-test, some interviewees indicated that they did not understand the meaning of some questions. Therefore, the researcher first translated the questionnaire from English to Chinese and then invited people who could speak both English and Chinese to translate the questionnaire into English again, to

verify whether there was a deviation in the translation, and carried out the question based on the reliability of the questionnaire after the pre-test. Adjustment.

Finally, due to limited time, the researchers collected a total of 231 valid questionnaires. However, in all 231 questionnaires, the majority of the respondents' ages are concentrated between 18-23 and 24-29. In addition, most of the respondents have a bachelor's degree, which is very in line with the target audience group of science fiction films. This makes the data results credible, and if more respondents participate, the results may be more accurate. Since "The Wandering Earth (2019)" is currently the best science fiction film in China, the researchers only studied this film. If there are equally excellent Chinese science fiction films in the future, maybe future researchers can try to study multiple films or films of the same type.

### **5.5 Suggestions for future applications**

The research results of Hypothesis 1 indicated that the change in storytelling techniques and cultural changes that the audience is exposed to, and the perception of storytelling techniques have a significant positive correlation with cultural values. Therefore, in order to increase the perception of Chinese audiences, future science fiction film creators may try to strengthen the management of plot, conflict, resolution, structure, and dialogue. Especially dialogue, this is a storytelling technique with the least perception to the audience.

The results of Hypothesis 2 showed that the cultural values of Chinese audiences will significantly affect their perception of reality in life. However, the three cultural dimensions of power distance, uncertainty avoidance, and collectivism had no significant effect on the audience's perception of film reality. The researcher believes that for future Chinese science fiction film creators if they want to arouse the audience's recognition of the film, they may try to improve on these three cultural dimensions. For example, to strengthen the relationship between superiors and subordinates in the film,

so as to improve the influence of the power distance; strengthen the impact of the plan on conflicts and resolution, in order to improve the impact of uncertainty avoidance; strengthen the role of collective interests in promoting the role and plot, and thus improve The impact of collectivism.

The research results of Hypothesis 3 showed that the two storytelling techniques of visuals and scene can significantly affect the perception of Chinese cinematic reality of science fiction films, but other storytelling techniques cannot have a significant impact on the Chinese audience. In order to increase the audience's perception of the film reality of science fiction films, other storytelling techniques need to be improved. Among them, the three storytelling techniques of dialogue ( $p=0.768$ ), character ( $p=0.631$ ), and resolution ( $p=0.627$ ) need to be paid special attention to. Because these three factors are the least significant, they are also three important storytelling techniques that the audience sees as flaws after the film is released. In addition, visual ( $p=0.365$ ), scene ( $p=0.096$ ) and plot ( $p=0,052$ ) three storytelling techniques also need to be improved. Among them, visuals and scene related film production technology, which needs to be determined according to the production cost. And about the plot, it only needs normal improvement.

## **5.6 Suggestions for future research**

Chinese science fiction films are gradually approaching the level of world science fiction films. "The Wandering Earth (2019)" is almost the most successful science fiction film in China's history. The film seeks a suitable development path. But because there are so few samples of Chinese science fiction films that can be studied at present, this research paper still has limitations. Future researchers can obtain more research data by gradually comparing the science fiction films of China in the past and the present, or by comparing the fiction films of traditional Chinese medicine in the horizontal direction.

In this study, people of all ages were Chinese between 18 and 41 years old, and women were

obese. In the future, researchers can increase the number of foreigners who expand the age group to the same age group or reduce the age group to the alternative memory mentioned in the "Limitations of this Study" and the way of online questionnaires. During the study, the researcher can conduct a survey within six months of the film's release to ensure the audience's correct memory of the film's content. Or a unified screening before the investigation to deepen everyone's memory. In addition, you can also consider conducting surveys in the form of interviews, which will greatly improve the accuracy of the prospective answers.

In this study, a quantitative research method was used, and a total of 231 questionnaires were collected. Future researchers may use qualitative research methods or mixed research methods to combine the two for research. The more and more comprehensive the research methods, the more knowledge that Chinese science fiction film creators can learn, which will help Chinese science fiction films develop better in the future.

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## Appendix A: Questionnaire

This survey is a partial fulfillment of the ICA 701 Independent Study, Master's Degree Program in Global Communication, Bangkok University. The aim of the research is to examine the impact of Chinese science fiction film's storytelling techniques and cultural values on Chinese audiences' perception of film reality. The survey is divided into the following four parts:

Part 1: Demographic information of Chinese audience

Part 2: The audience's views on the storytelling techniques of Chinese and American science fiction films

Part 3: Cultural values exposed in Sino-American science fiction films

Part 4: Audience's perception of film reality

The researcher urges you to answer the following questions truthfully. The information you provide will be kept confidential and used for research purposes only.

Thank you very much for your sincere cooperation!

Mr. Li Yingliang

Date: June, 2020

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**Part I:** Demographic Information**Direction:** Please check ✓ the most appropriate response

1. Gender     1. Male                       2. Female
2. Age         1. 18-23 years of old  
                  2. 24-29 years of old  
                  3. 30-35 years of old  
  
 4. 36-41 years of old  
  
 5. 42 years of age or higher
3. Have you seen “The Wandering Earth (2019)”?  
  
 1. Yes  
  
 2. No (If you have not seen the film, please stop answering the survey)
4. What is your educational level?  
  
 1. High-School Diploma  
  
 2. Vocational Diploma  
  
 3. Bachelor’s degree  
  
 4. Master's Degree  
  
 5. Doctoral Degree  
  
 6. Others: Specify .....

**Part II:** The audience's perception on the storytelling techniques of Chinese and American Science Fiction films

**Directions:** This section aims to measure your views on the storytelling techniques of the films "The Wandering Earth (2019)", arranging from strongly agreed (5), agreed (4), neutral (3), disagree (2), strongly disagree (1). Please choose a suitable score to express your views on film storytelling techniques.

Problem Statement		Strongly Agree	Agree	Neutrality	Disagree	Strongly Disagree
		5	4	3	2	1
Characters in "The Wandering Earth (2019)"						
1	Liu Peiqiang (Wu Jing) can sacrifice his life for saving all the humans.					
2	Liu Qi (Qu Chuxiao) is an impulsive and adventurous person.					
Plot in "The Wandering Earth (2019)"						
3	The film mainly tells the story of how humans save the earth at the end of the world.					
4	If all flint arrives on time, the space station and the earth can be saved.					
Conflict in "The Wandering Earth (2019)"						
5	It was Han Duoduo's speech that inspired everyone's fighting spirit.					
6	Liu Peiqiang defies military orders to save the earth.					
Resolution in "The Wandering Earth (2019)"						
7	At the end of the film, the survivors on earth started space travel with the earth					

8	At the end of the film, Liu Qi (Qu Chuxiao) finally became a driver.					
Structure in "The Wandering Earth (2019)"						
9	This film is an adventure story told in chronological order.					
10	As time progressed, the film became more and more nervous.					
Scene in "The Wandering Earth (2019)"						
11	There are many landmarks on the earth in the film.					
12	There are space ships in the film.					
Dialogues in "The Wandering Earth (2019)"						
13	From the conversation between Liu Qi and Liu Peiqiang, I can feel the alienation between them.					
14	The conversation between the robot Moss and Liu Peiqiang is emotionless.					
Visuals in "The Wandering Earth (2019)"						
15	There are a lot of special effect lenses in the film, which makes the visual effect of the film very shocking.					
16	There are a lot of close-ups in the film to express the emotions of the characters.					

### **Part III:** Cultural Values in Chinese Sci-Fi films

**Directions:** This part aims to measure the cultural values exposed in the films "The Wandering Earth

(2019)", arranging from strongly agreed (5), agreed (4), Neutral (3), opposed (2), strongly opposed (1). Please choose a suitable score to express your opinion.

Problem Statement	Strongly Agree	Agree	Neutrality	Disagree	Strongly Disagree
	5	4	3	2	1
<b>Power Distance</b>					
17	Wang Lei (Li Guangjie), as the captain of the rescue team, does not need to seek the opinions of others when making a decision.				
18	The members of the rescue team fully obey the captain's decision when performing the mission.				
19	Liu Peiqiang (Wu Jing), as a soldier, defies superior orders, which is wrong from military law.				
<b>Uncertainty Avoidance</b>					
20	In fact, the coalition government formulated two plans to deal with different rescue results.				
21	People on the planet were rescued because they did not seriously implement the plan of the coalition government.				
22	The reason for influencing the results is people's efforts rather than the coalition government's plan.				
<b>Collectivism/Individualism</b>					
23	Liu Peiqiang (Wu Jing) sacrificed his life for the benefit of all human.				

24	Without the cooperation of Liu Peiqiang (Wu Jing), the efforts of survivors on earth alone cannot save the earth.					
25	At the end of the film, everyone gave up their chance to reunite with their families and chose to work together to save the planet.					
Masculinity/Feminism						
26	In the film, all people live in peace regardless of nationality, skin color, and gender.					
27	In the space station, the robot Moss wanted to force Liu Peiqiang (Wu Jing) to return to the dormant warehouse but failed.					
28	Dodo (Zhao Jinmai) moved everyone by speaking, not by command to get their help.					
Confucian Dynamism						
29	The entire action to save the planet is the result of many years of humanity's plan.					
30	At the end of the film, the survivors took the earth to begin a space travel of 3,000 years.					
31	Everyone's efforts in the film are for their future generations to have a stable life.					

**Part IV:** Audience's perception of film reality

**Direction:** This part aims to measure the film reality perceived by the audience from the film "The Wandering Earth (2019)". The answers to all questions are strongly agreed (5), agreed (4), neutral (3),

opposed ( 2), strongly opposed (1). Please choose a suitable score to express your opinion.

Problem Statement	Strongly Agree	Agree	Neutrality	Disagree	Strongly Disagree
	5	4	3	2	1
Magic window					
32	The people seen in the film "The Wandering Earth (2019)" have the same role as them in real life.				
33	In the film "The Wandering Earth (2019)", the heroes who saved humanity are also brave in real life.				
34	People who play the role of soldiers in the film "The Wandering Earth (2019)" may also be soldiers in their real life.				
35	In the film "The Wandering Earth (2019)" Liu Peiqiang's actor Wu Jing may also have a spirit of sacrifice in reality.				
36	Wu Jing 's experience in real life is similar to Liu Peiqiang 's experience in the film.				
37	In the film "The Wandering Earth (2019)" Liu Qi's actor Chu Chuxiao may also be impulsive and adventurous in real life.				
38	Qu Chuxiao's experience in real life is similar to Liu Qi's experience in the film.				



Instruction						
39	I think I can learn a lot about astronomy from the film "The Wandering Earth (2019)".					
40	Through the characters in the film "The Wandering Earth (2019)", I learned how to get along with family and friends.					
41	By watching the film "The Wandering Earth (2019)", I feel that I have learned to deal with natural disasters.					
42	The character in the film "The Wandering Earth (2019)" taught me to deal with some issues related to myself.					
43	By watching the film "The Wandering Earth (2019)", I learned how to communicate with strangers.					
44	By watching films, I learned many valuable qualities from the characters, such as being strong and keeping hope.					
Identity						
45	In "The Wandering Earth (2019)", the relationship between superiors and subordinates also exists around me.					

46	In "The Wandering Earth (2019)", the emotional changes of the actors when they encounter unexpected situations are the same as mine.					
47	In "The Wandering Earth (2019)", the actors acted as a group in the same way as my work or study.					
48	In "The Wandering Earth (2019)", the strong and strong performance of the actors is also needed in my life.					
49	In "The Wandering Earth (2019)", all mankind has formulated a long-term plan for survival, and in my life I often have a long-term plan to achieve a certain goal.					
50	I want to be like someone in a film.					

Thank you for your genuine cooperation in responding to this survey!

## Appendix B: Questionnaire in Chinese.

该调查是曼谷大学全球传播硕士学位课程 ICA 701 独立研究的部分成果。该研究的目的是检验中国科幻电影的叙事技巧和文化价值对中国观众对电影现实的感知的影响。该调查分为以下四个部分：

第一部分：中国观众的受众特征

第二部分：观众对中美科幻电影讲故事技巧的看法

第三部分：中美科幻电影中的文化价值观

第四部分：观众对电影现实的理解

研究人员敦促您如实回答以下问题。您提供的信息将被保密，仅用于研究目的。

非常感谢您的真诚合作！

**第一部分: 人口统计信息**

方法: 请在最合适答案前打 ✓

1. 性别  1. 男性  2. 女性
2. 年龄  1. 18-23 岁  3. 30-35 岁  5. 42 岁或者更高  
 2. 24-29 岁  4. 36-41 岁
3. 你看过流浪地球吗??  
 1. 是  
 2. 否 (如果你没有看过电影, 请停止填写调查问卷.)
4. 请问你的教育程度是?  
 1. 高中学历  4. 硕士学位  
 2. 专科学历  5. 博士学位  
 3. 学士学位  6. 其他, 请填写 .....

## 第二部分： 观众对中国科幻电影讲故事技巧的看法

**方法：**本部分旨在衡量您对电影《流浪的地球（2019）》的讲故事技巧的看法，排列方式为强烈同意（5），同意（4），中立（3），不同意（2），强烈不同意（1）。

请选择合适的分数来表达您对电影叙事技巧的看法。

问题陈述		强烈同意	同意	中立	不同意	强烈不同意
		5	4	3	2	1
《流浪的地球（2019）》中的角色						
1	刘培强（吴京）可以为拯救所有人而牺牲自己的生命。					
2	刘启（屈楚萧）是一个冲动和冒险的人。					
在《流浪的地球（2019）》中剧情						
3	这部电影主要讲述了人类如何在世界末日拯救地球的故事。					
4	如果所有火石都准时到达，则可以拯救空间站和地球。					
《流浪的地球（2019）》中的冲突						
5	韩多多的演讲激发了大家的斗志。					
6	刘培强无视拯救地球的军事命令。					
“流浪的地球（2019）”中的决议						
7	电影结束时，地球上的幸存者和地球一起开始了太空旅行。					
8	电影结束时，刘启（屈楚萧）最终成为了一名司机。					
《流浪的地球（2019）》中的结构						
9	这部电影是按时间顺序讲述的冒险故事。					
10	随着时间的流逝，电影变得越来越令人兴奋。					
《流浪的地球（2019）》中的场景						

11	电影中地球上有很多地标。					
12	电影中有太空飞船。					
《流浪的地球 (2019)》中的对话						
13	从刘启和刘培强之间的对话中,我可以感觉到他们之间的生疏。					
14	机器人 Moss 与刘培强之间的对话毫无感情。					
《流浪的地球 (2019)》中的视觉效果						
15	电影中有很多特效镜头,这让电影的视觉效果非常震撼。					
16	电影中有很多特写镜头来表达人物的情感。					

### 第三部分: 中国科幻电影中的文化价值

**方法:** 此部分旨在衡量电影“流浪的地球 (2019)”中暴露的文化价值观, 这些价值观由强烈同意 (5), 同意 (4), 中立 (3), 反对 (2), 强烈反对 (1) 排列而成。 请选择一个合适的分数来表达您的意见。

问题陈述		强烈同意	同意	中立	不同意	强烈不同意
		5	4	3	2	1
权力距离						
1	作为救援队队长的王磊 (李光杰) 在做出决定时无需征求他人的意见。					
2	救援队的成员在执行任务时完全服从队长的决定。					
3	刘培强 (吴京), 作为一名军人, 抗拒上级命令, 从军事法律上来说这是错误的。					
避免不确定性						
4	实际上, 联合政府制定了两项计划来应对不同的救援结果。					

5	地球上的人获救是因为他们没有完全执行联合政府的计划。					
6	如果刘奇和他的朋友们没有根据实际情况改变原来的救援计划,那地球将被摧毁。					
集体主义/个人主义						
7	刘培强 (吴京) 为全人类的利益牺牲了自己的生命。					
8	没有刘培强 (吴京) 的合作, 仅靠地球上的幸存者的努力是无法拯救地球的。					
9	电影结束时, 每个人都放弃了与家人团聚的机会, 选择一起拯救地球。					
男性气质/女性主义						
10	在影片中, 无论国籍, 肤色和性别, 所有人都和平相处。					
11	在影片开始, 所有人都通过抽签这种平等的方式来获得进入地下城生活的权利。					
12	朵朵 (赵金麦) 通过讲话感动所有人, 而不是通过命令来帮助他们。					
儒家活力						
13	整个拯救地球的行动是全人类计划了很多年的结果。					
14	在影片最后, 幸存者带着地球开始了一段长达 3 千年的太空旅行。					
15	影片中所有人的努力都是为了他们未来的子孙能够有一个安定的生活。					

#### 第四部分：观众对电影现实的感知

**方法：**这部分旨在衡量观众从电影《流浪的地球（2019）》中所感知的电影现实，

排列方式从强烈同意（5），同意（4），中立（3），反对（2），强烈反对（1）。

请选择一个合适的分数来表达您的意见。

观看电影《流浪的地球（2019）》后，您对感知的电影现实的陈述。		强烈同意	同意	中立	不同意	强烈不同意
		5	4	3	2	1
魔术窗口						
1	我认为电影中看到的人在现实生活中扮演着与自己相似的角色。					
2	我认为电影中拯救人类的英雄在现实生活中也很勇敢。					
3	我认为在电影中扮演士兵角色的人反映了我们社会中士兵的真实生活。					
4	我认为电影中的刘培强演员吴京也许也有牺牲的精神。					
5	我认为吴京在现实生活中的经历类似于刘培强在电影中的经历。					
6	我认为刘启的演员屈楚萧在现实生活中也可能是冲动和冒险的。					
7	我认为屈楚萧在现实生活中的经历类似于刘启在电影中的经历。					
指令						
1	我想我可以从电影中学到很多有关天文学					



	的知识。					
2	通过电影中的角色，我学会了如何与家人和朋友相处。					
3	通过看电影，我觉得我学会了如何应对自然灾害。					
4	电影中的角色教会了我处理一些与自己有关的问题。					
5	我从电影中学习了如何与陌生人交流。					
6	通过看电影，我从角色中学到了许多有价值的特质，例如坚强和保持希望。					
身分识别						
7	我相信看完电影后，上下级之间的关系也存在在我的生活中。					
8	我认为演员遇到意外情况时的情感变化与我的一样。					
9	我认为演员们作为一个集体而行动的方式和我的工作或者学习方式一样。					
10	我认为演员们所表现出来的坚强也是我生活中需要的。					
11	我认为在电影中全人类为了生存而制定了一个长远计划，在我的生活中也经常会有为了达成某一个目标而制定一个长远计划。					
12	我想像电影中的某人。比如我想成为像刘培强那样的人。					

非常感谢您配合我们做此次调查!

**BIODATA**

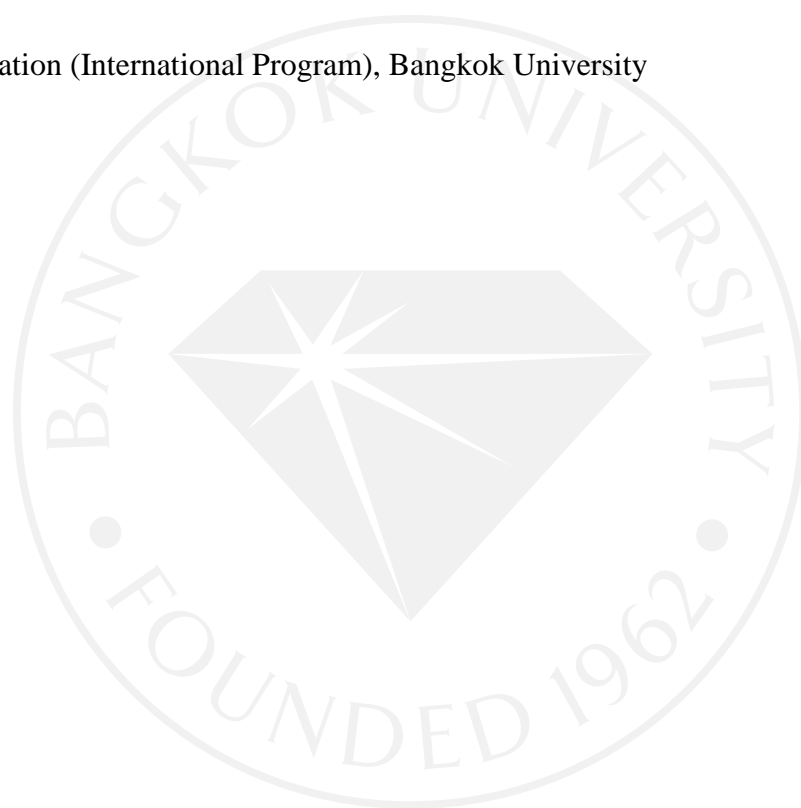
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