

The Environmental Choice of Dance image in Humanities Documentary

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Abstract

Adding dance images to humanistic documentaries can be used to modify the content of the film. In particular, the environment in which the dance is displayed can affect the effect of the dance image expression, thereby advancing the narrative of the storyline. Based on the existing literature related to dance images, only the importance of location selection is discussed, and literature related to environmental selection is lacking. At the same time, there is no discussion on the classification of environmental selection in the related literature of dance image. The research method of this paper is the text analysis of case studies, which are classified and summarized by four cases to explore the emotional expression of dance in different environments. The purpose of the research is to determine the importance of the selection of the appropriate environment for the expression of the meaning of the image, which can be divided into several categories. The right environment in the dance itself helps to grasp the key points of dance body language. And in the dance image, the importance of the correct choice of environment and the cooperation of dance to the overall narrative of the documentary. Through the analysis of this research, it can be found that the basic situation of the environment selection in the existing dance images, at the same time, the related literature is summarized to open up the way for the literature research of dance image environment selection, which is convenient for further research on related topics in the future.

Keywords: Documentary, Dance Image, Environmental Choice

Introduction

The dance images in the documentary appear as a means of emphasizing emotions. As a way of expressing the emotions of characters, dance is rendered emotionally based on the influence of body language and the environment. The dance environment refers to the location where the dancers are located when the dance image is shot, and is usually composed of two categories: open environment and closed environment. Liu (2011) believes that, "environmental choreography is one of the creative techniques of postmodern dance,

and its theoretical basis is the body-space-force theory passed to the United States by Rudolf von Raban, the founder of German modern dance.” (p. 28)

The dance environment serves as an external factor in the rendering of dance body language, which externalizes dance body language emotions and releases the metaphor of dance itself. In the humanities documentary, when the protagonist has a connection with the dancing environment, it can enhance the emotional tension of the characters, so as to dig out the story trend of the characters' emotions in the overall documentary. In this article, by discussing how to choose a suitable dance environment and show dance body language in a typical documentary, the effect of the expression of the emotional meaning of the characters on the development of the documentary is highlighted. At the same time, the dancing environment emphasized here serves the emotions expressed by the dancers themselves.

Research Method

The case study papers are mainly based on related literature review, sorting out and The case study papers are mainly based on related literature review, sorting out and demonstrating through relevant video case fragments consistent with this research, discovering and summarizing the problems and situations that occurred in the case, and reviewing the topics discussed in this field in this research In the case of diversity and complexity, the multi-case study method in the case study should be used in this study, combined with related issues for effective analysis.

Literature Review

Since the 1960s, the post-modern dance movement began in the United States. As it did not receive certain sponsorship and official recognition at the beginning, a new creative method was born. Liu (2011) believes that, they use various cheap or free natural environments (such as deep forests, seashores, fields, mountain tops, etc.) and living spaces (such as parks, squares, lakes, streets and lanes, two high-rise buildings, etc.) outside the theater. Dance creation and performance in basements, art galleries, churches, museums, etc.). (p. 28) And this mode of dance creation relying on the environment was introduced into the video narrative, which was mainly based on dance movies at first. Melanie (2016) believes that dance itself is usually shot outside of the usual environment of dance performances, that is, stage or studio.

On the contrary, most dance movies are based on the "real world"-living rooms, alleys, lakesides, cafes, etc. (p. 2) There is a necessary correlation between dance and the environment. Sex, just like, Kloetzel (2016) stated, "Video dance is a practice in a specific venue, and its venue is the video itself." (p.13) At the same time, Madison (2016) in his book "Making Video Dance" It is warned that the choice of shooting location will bring about certain associations, and you must be very careful when choosing the background of the film. (p.9)

Looking back at the relationship between dance images and the environment, we can find that the images have been integrated with dance from the beginning. Edison relied on the help of William Dickson to record the dance images of skirt dances in the early days. The length of the dance images was two minutes in total, and the dance environment was fixed. Mainly background. At the same time, Edison filmed the dance performance of Spanish dancers in 1894, the dance environment at this time, the theater environment. The Lumiere

brothers filmed Roy Fuller's dance in 1896. At this time, the dance performed was "snake dance". The dance environment was still concentrated in the theater, but the overall dance was recorded more clearly. Since the 1930s, the choice of dancing environment has changed.

Kloetzel (2016) believes that, Deren's focus on dancing bodies in the home and outdoor spaces will help lay the foundation for dance films for generations to come. Deren's efforts continue to be praised decades later. (p.5) After the 1960s, dance images became experimental dances. The dance environment began from this moment, and the dance was moved out of the theater to focus on the scene outside the theater. Representative figures include Melser Cunningham and Anna Halprin, who advocate the relationship between the dance subject and the dance environment. At the same time, dancers including Lucinda Childs, Deborah Hay, Steve Paxton and Simone Forty mixed their works with the urban space environment and the natural environment to perform dances. Kloetzel (2016) believes that, framing is naturally the essence of film creation and one of the most basic considerations when making dance films. (p. 9)

Therefore, the linkage relationship between dance environment and images is a brand new textualized way of dance body language. However, the dance environment under the lens language does not mean that the dance form is equivalent to the live dance. As Sherril (2001) argued in his book, "Dance on the Screen", "Part of the dance agenda designed for the shot is to avoid the transfer of the stage background to the screen. One way to achieve this is to place the performance on the screen. A place that is not reminiscent of or usually associated with the background of the stage." (p.23) The dance subject in the dance image will not be separated from the video, and the theater factor in the environment is also due to dance Link to specific stories. When the dance in the dance image appears in the documentary.

Dodd (2001) believes that, placing the dance body in an unexpected environment may be another way for video dance to attract the audience's attention... Not only is the video dance body often located in an unexpected position, but in some cases, it is It is presented in an illogical and special environment. (p.122–123) At the same time, there is a new interpretation of the relationship between dance environments. As Yu (2019) believes in his paper, the relationship between dance and scene in humanistic documentaries is connected with open natural spaces and enclosed spaces. (p.21) The dancers render different emotions in different dance scenes, the scenes are different, and the visual impact is also different. The dance images use the montage cutting method to connect the scene and the story. At the same time, integrated into the overall narrative, the environmental factors of dance show its advantages.

Therefore, for the dance images in the documentary, dance appears as the characters in the story without expressing clear emotions. Douglas (2010) believes that it is always a double place: the initial layer is the built environment or landscape where the body (dance) is located; the second layer is the medium for recording the performance, combined into a screen image. "(p.64) Until now and in documentaries, the choice of dance images and the environment is still in a stage of development and exploration. At the same time, the connection between environmental factors and dance images cannot be ignored.

Results and Discussion

There is an inseparable relationship between dance images and the environment. The choice of the environment in the dance images is the finishing touch to the character expression of the characters in the humanistic documentary. Based on this research, the main focus is on the choice of the dance image environment with documentaries as the main story. The documentary cases selected here are based on the dancer's environment, and are positive in understanding the audience level and the documentary story level. Influence effect. Moreover, the choice of the appropriate environment in the dance image can directly sublimate the theme of the story.

Therefore, in the documentary discussed in the following case, the type of dance is mainly based on European dance as a research text on the relationship between dance images and the environment. The choice between dance images and the environment is used to study the actual situation of the documentary itself. Through the analysis of the specific environment in which the dance images in the documentary are located, so as to show the importance of the dance images in the documentary for the selection of the environment.

Dance Images and Living Environment

Hu and Hu (2018) stated, the environment in a dance image refers to all external things (usually referred to as objects) that surround a certain thing (usually called it the subject) and have some influence on it. Things surrounding the central thing. (p.6) The environment appears as a form of setting off the main body. There are objects that can be touched every day in the living environment, and the dancers perform physical display in the environment of daily life. As Ross (2002) believes, when a story takes place in a city street, office or bedroom, it is a connection with the audience—this is where we live. (p.230) At the same time, as an audience of observers, what they feel is dance images in real life scenes. They are not passive dance image recipients, nor passive dance image recipients.

When the audience feels the dance, they respond with their eyes. As well, Daniela (2019) stated, they use their cinematic eyes to create a new kind of dance within a specific time, space and range of motion. (p. 24) The audience will evaluate the details of the dance through the language of the lens, and this is achieved by relying on the creation of the environment. This kind of interactive relationship between images and environment can dig out the living environment and dance are closely related, and it is in line with the living environment of the audience's real experience. Based on the relationship between the dancer and the environment, Brie (2001) stated, it refers to the creation of an interrelated text based on the relationship between the dancer and the living space, which inevitably extends the narrative to include anything else within the frame (p. 8).

As the dancers themselves, the living environment can be viewed as a living space, and the scenery in the space itself has an interactive impact on the dance. From the beginning of the choreography of dance, it is necessary to select the corresponding environment through the characteristics of the dance itself. From the perspective of the dancer, Li (2015) stated, the "environment" refers to the external things that take the dancer himself as the main body and use a certain environment or space to have some influence on the main body. (p.29) On the level of dance creation, dance will have an impact based on external spaces and things,

thereby affecting what kind of living environment is suitable for the target dance, and at the same time, the appearance of "environmental" factors.

The dance creation must be combined with the lens language to change, so as to conform to the expression of dance. The dancer is the implementer of emotional expression, and the dancer will cooperate with the external factors of the environment. At the same time, when images are involved, the dance cannot appear in a separate form, and it cannot be completely stripped of environmental influences. For this case study, the type of European dance in the documentary is used as the research object to explore the relationship between European dance and the environment. It is understood that European dances are generally based on outdoor dances. By combining the relationship between the language of the lens and the living environment, it is necessary to determine the range of movement of the dance and what kind of scene can match the dance performance.

At the same time, He (2013) stated, "the expressed thing gathers in the dance it depends on, and is processed with concentration, modification, exaggeration and rhythm. Because of all this, we can encounter, dance in any time and space." (p.1) All dance image forms created based on the environment cannot be separated from the modification of the lens language. The environment provides assistance for the lens language to highlight the key role of the dancer's body language. The living environment related to dance can be splendid buildings, busy highways, or roofs or lakesides. These are all objects that can be touched daily. Returning to the documentary, the dancer's environment will not be separated from the living environment of the documentary's theme plot.

At the same time, the dance images bring modification to the development of the story, but cannot lead the development of the story. The environmental factors in the documentary itself The influence of dance cannot be ignored. Therefore, the living environment and dance must be based on the actual occurrence of the documentary story, and cannot exist alone to create a sense of separation. The relationship between the two is for the documentary. In order to specifically explore the relevant case studies, the theme of this section is to discuss the relationship between the living environment and the image produced by the dance in "Sing and Dance China".

In the humanities documentary "China Song and Dance", the coordination of dance and living environment can experience emotions other than dance. Figure 1 shows a dancer's fixed-point dance moves in an open living space (roof), behind which is a city in the mist. The dancer completes the dance movement by bending the upper body and embracing himself with his hands. The scene uses a distant view. The dancer wears a black dance costume. The dancer acts as a visual focus, which contrasts with the scenery behind him. From the perspective of living environment factors, there are fog and faintly visible high-rise buildings in the environment in the image. In line with the dance figure, the environment shows that even if the dancers' pursuit of dreams is difficult, they will still not give up, and eventually will Realize your dream of dancing.

As the dance itself, the dance performer chooses jazz dance. The dance type itself is relaxed and explosive. The dancers in the lens show the dance form in a flexible way of expression, removing the fluidity of the dance itself and fixing the position. To express dance emotions,

grasp the dancer's body movement, the dancer's body is the way of inner emotions. The overall dance environment in the documentary uses gray tones to highlight the relationship between the dancers and the environment. Combining the above-mentioned environmental factors with the individual expression of the dance itself, as well as the analysis of the cooperative relationship between the two, it can be found that when the audience is not sure what the specific expression of the dance body language means, it needs to rely on environmental factors to make judgments. And this kind of dance in a tall building It is a dance performance that the audience does not often come into contact with, and the overall environmental factor is the method of judgement by the audience. Therefore, the expression of image factors in the living environment plays a role in explaining dance emotions. Pave the way to enrich the emotions in the documentary.



Figure 1: Female dancers dancing on high buildings

Dance Images and Natural Environment

Liu (2011) stated, the natural environment of the dance in the video refers to that the shooting location of the dance image is often set as a natural landscape, and its creative method is closer to the creative process of environmental choreography. (p. 28) The dance in the natural environment is free from the hustle and bustle of the city, and the main body of the dance expresses the dancer's true inner feelings. In this environment, dancers have a wide space for body language expression, and the space is malleable, and dance has the role of playing the advantages of space, and can rely on the extension of body language to infinitely magnify. At the same time, Li (2015) stated, the way of dancing in the natural environment, preconceived perception of different information brought by different environments, and exaggerates and amplifies this information to varying degrees through the psychological and emotional levels, and then turns it into dance body movements. (p. 58)

Dance and the natural environment are coordinated through a collaborative method, so as to realize the meaning expression of the creator of the dance image. From the perspective of the natural environment, dance in a natural environment stimulates the dancer's perception of the natural scenery, combines the dancer's own emotions into the dance's body language, and shows the whole of human and nature in the process of dance expression. Beauty, at the same time, shows the inner beauty of the characters. This epistemology of using natural environment and dance to express creators is based on dance. Through the use of dance's physical expression to connect the relationship between natural environment and dance, it highlights the narrative elements of the natural environment.

From the perspective of dance itself, Li (2015) believes that if the dancer is in the environment, the different changes in people, things, and things in the environment will stimulate the dancer to a certain extent, and the dancer will continue to follow and get new information and inspiration in the environment. (p. 30) The characteristic of dance itself is to express emotions through physical behavior, and environmental factors are the source of emotions in dance creation. Just as, Zhou (1994) stated, emotion is the experience of human beings that meet their own needs in actual objects or phenomena. (P.168) Dancers obtain dance body expression information from the environment. At the same time, the natural environment and dance share a broad emotional commonality, and environmental factors can only be used as companions to set off the main body of the dance.

However, in the lens language expression of dance and environment, it is not limited to a single scene in front of the camera. Dancers need to show the changes of dancers' emotions in different natural environments. As Yu (2019) believes, body language in a natural environment, depending on the natural scenery, expresses different inner metaphorical emotions of dance body language. (P.18) When dancers are in a certain natural environment, through the integration of environment, space and specific dance types, an empathetic emotional experience is created, but different environments create different forms of emotional expression. For example, the green of the woods represents soothing, the colorfulness of the flowers represents the wonderful life of dancers, and the lakeside can represent infinite possibilities. Going back to the documentary, dances in different natural environments can show the emotional fluctuations of the protagonist in various periods of the story.

At the same time, it can also be used as a way of expressing emotion in story narration. The use of natural environment is more likely to inspire dancers to produce different emotions and emotions, which are more sensitive than other scenes. Therefore, dance images in the natural environment pay more attention to the expression of the character's face combined with the body state. In this regard, in order to specifically explore the relevant case studies, the theme of this section is to explore the relationship between the natural environment in "Liu Haier" and the image produced by the dance.

In the humanistic documentary "Liu Haier", the coordination of dance and the natural environment allows you to feel the emotions of dancers immersed in the environment. Figure 2 shows a dancer's extended dance moves in an open natural environment (lakeside), Behind is the misty woods. The dancers show the extension of dance limbs by stretching their upper body arms to complete the dance movement. The scene uses the middle shot, the dancers are wearing black dance skirts, and the woods in the natural environment are used as the back scenery, which brings a comfortable and relaxing feeling. Dancers dance in this environment to express the dancer's relaxed heart. From the perspective of the natural environment, the green woods represent the infinite release of the vast mind and the complete release of the dancer's emotions.

From the perspective of dance itself, dance performers choose rumba dance in Latin dance. The dance itself has a soothing music and expresses the tenderness of the characters. At the same time, dance focuses on the extension of the body, which can maximize the body. Combined with the use of appropriate dance lens language, at this time, the facial expressions

of the characters bring communication with the audience, and intuitively touch the real emotions of the dancers. What the camera shows is the dancer's expectations for the infinite possibilities in life. In the documentary, the original camera tone is maintained and a certain gray level is maintained, so as to maintain the relationship between the dancer and the natural environment. Combining the images of the dance itself and environmental factors, it can be found that the natural environment has a relaxing atmosphere.

Therefore, the emotional expression of dance images in the natural environment plays a role in the release of dance emotions. It is often used in the plots of character interviews. It is a pleasant recount of the characters' past events and plays the role of restoring the emotions in the characters' hearts.



Figure 2: Female dancers dancing by the lake

Dance Images and Physical Environment

The physical environment of the dance in the video refers to the fact that the physical objects are commonplace and relatively simple. There are only pianos, mirrors, handles, windows, etc. The simple physical objects in this indoor environment become the basis for dancers to refer to. Li (2015) stated, these physical objects will be in a certain Time to have a relationship with the dancer. (p.39) The dance in this environment is an image of the relationship between real objects and the dancer, which truly restores the dancer's daily training environment or the dancer's state. At the same time, in a narrow space, the shape and movement of the body are relatively less exaggerated. Li (2015) stated, this is due to the information and psychological factors of the dancer's perception. (p.68)

In terms of the pure physical space in the practice room, the dancer's movement is reduced, which happens to be convenient for the camera to shoot indoor sports, and can fully capture the dancer's mental state and Body movements, usually the physical space shooting dances that appear in documentaries are just a simple recording of the dance, and the production methods of dance movies are used when the dance images in the documentary are used. "Although the camera keeps a distance from the dancer, there is a feeling that the space between the technical device and the dance body is bridged. Tallinn, Mart, and Chris (2019) argued that, this sense of connection between the camera and the dancer can be attributed to the tracking movement of the camera." (p.10) The physical space is a closed space.

When the dancers dance in a familiar environment, the dancers themselves will not produce new ideas and experience. The lens captures the details between the dancer and the real object, showing that the dancer is not a boring existence when training in the usual physical

scene, thus breaking through the stereotype of the audience in the past. At the same time, from the perspective of dancers, the dance in the physical environment represents the dancer's daily life. At the same time, it makes the audience feel the dancer's real life, and narrows the distance between the dancer and the audience. Returning to the documentary, the physical environment is matched with the dancers' small-scale dances, and the technique of lens language is used to connect with the main story.

The physical environment is more likely to make people associate, especially the environment that the dancers are familiar with. Therefore, the dance images in the physical environment pay more attention to the expression of the details between the characters and the objects. Therefore, in order to specifically discuss the relevant case studies, the theme of this section is to discuss the relationship between the physical environment and the image produced by the dance in "Dream Ballet".

In the humanistic documentary "Dream Ballet", the coordination of dance and the physical environment can feel the details of the co-production between the dancers and the physical environment. Figure 3 shows a dancer from the former Russian National Ballet Company. The ballet "leg rubbing" training shown in the physical space (bar) shows the dancers. Behind the dancers are the objects in daily life, the speakers and bar in the dance room. The dancer's body movements in the picture are through the dancer the center of gravity shifts to the toes of the right foot, the right hand holds the "bar" to maintain the overall balance, and the left hand and left foot extend infinitely to one side to complete the body movement. At the same time, the scene uses the middle shot, and the dancer is dressed in blue the dance skirt shows the normal training routine of the dancer in the physical environment.

The dancer's expression is relaxed and the face is immersed in it with a smile. The dancer's relaxed state can make the audience empathize. From the perspective of the physical environment, except for the "bar" "The outside world is accessible to the audience in daily life. The "stick" as a physical object in the environment can magnify the character being represented. From the perspective of dance itself, the elderly dancers perform the basic movements of ballet training. The dance itself has softness in steel, and steel in softness, which can show the superb dance skills of the characters without fear of the erosion of the years. At the same time, the dance itself is "open, stretched, upright, and upright", which magnifies the dancer's charm. Through the language of the lens and the dance shooting in the physical environment, at this time, the overall body movements of the characters are presented in front of the camera, and the emotions of the dancers are intuitively expressed.

At the same time, the color tones of the original camera are used in this documentary to ensure that the color tones are consistent with each other. The real observations are consistent, so as to ensure that the dancers show the dancer's state in the physical environment. Therefore, the expression of the emotions of the dance images in the physical environment plays a role in the true expression of the characters' feelings.



Figure 3: Elderly dancers dancing on the pole

Dance Images and Virtual Environment

The virtual environment of dance in the video refers to the documentary shooting of dance in a closed theater. Yu (2019) stated, "Because of the partition effect of the theater itself, the space is airtight and the rhetoric of the imaginary space." (p. 20) The dance images in the virtual environment remove unnecessary impurities and directly express the emotions of the characters. Just like, Brin (2001) stated, "In dance, when the body meets the space, the limits and extent of subjectivity are actually metaphorically exposed." (p.2) The image expression of dance in a virtual environment refers to the completion of related dance body movements in a small space. Dance in this environment pays more attention to the expression of metaphorical emotions in body language. Dance body language occupies the main body of the space.

At the same time, with the use of lights, dancers are at the center of vision to show body language, and all body movements cannot be separated from the influence of camera language. Just like, "By designing the dance lens, the stage background in front of the camera can be avoided, which is equivalent to the background of live viewing. Harris et al (1966) argued that, the way to accomplish this is to place the dancer in front of the camera in a place that will not make the audience think of. Position." (p. 9) After being designed, the dance shows the inner emotions expressed by the dancers in a virtual environment, and this video dance is only suitable for the camera Watch before. Just like, Rosen (2000) stated, "If a dance is created only for viewing in the medium of film or video, then it must be criticized based on the structure of that particular space." (p.5) Without the intervention of perception and empathy, the virtual environment provides dancers with a stage for complete physical rhythm.

And the dance itself can be viewed like this, Daniela (2019) stated, "When the audience sees the dance, they don't just react to it. They use their cinematic eyes to create a new dance within a specific time, space, and range of motion." (p.24) Dance body language is restricted to a confined space. At this time, the extensibility of body language has been expanded, and fluidity has been weakened. This is a brand new dance for the audience, but The expression of dance emotions will not shrink. Going back to the documentary, the dance images in the virtual environment are more pragmatic, just like, Mao (2020) stated, "Through the shooting of theater dance performances, dance works can be copied, thus achieving the recording, classification and collection of dance works." (p.3) The dance images in this environment serve the development of the story in the documentary, and can also appear as a kind of emotional cushion. In this regard, in order to specifically discuss relevant case studies, the

theme of this section is to discuss the relationship between the virtual environment existing in "Liu Haier" and the image produced by the dance.

In the humanistic documentary "Liu Haier", the cooperation between dance and the virtual environment can feel the cooperation between the dancers while removing other interfering elements. Figure 4 shows two dancers in a closed virtual environment. With the help of the red light source to show the dance with the action. In the picture, the visual focus is on the place where the two dancers are holding hands. The female dancer leans forward to look at the male partner. The male partner is in a "horse step" shape. Holds the female partner's right hand with her left hand and looks at the female partner to complete the body. action. At the same time, the scene uses the middle shot. Both dancers wear black training suits. In the virtual environment, the two dancers stare at each other affectionately, expressing love through their eyes.

From the perspective of the factors of the virtual environment, apart from the red light source that can reflect the hearts of the dancers on both sides, there is no other element involved in the emotional expression of the dancers' hearts, which can fidelity to the expression of the dancers' emotions. The red light represents enthusiasm and fierceness, and can dance to each other. The emotion of the person is explained externally. From the perspective of the dance itself, the tenderness of the rumba dance itself, under the interpretation of two people, can feel how the dancers convey their emotions through the interaction of their bodies. At the same time, the dance images in the virtual environment in this documentary can express the sincere emotions between the dancers. Therefore, adding dance images in a virtual environment to a documentary can express the sincere emotions between the characters and enrich the emotions of the characters in the story.



Figure 4: Two dancers dance with each other

Conclusion

The choice of environment in a dance image is not definitive from the beginning, as well, Klose (2013) stated, "In many ways, you can't really start to imagine what your video dance will look like before you decide what environment to shoot in. This is because Location will not only affect the content of your work, but also greatly affect your shooting methods, and most importantly, it will also affect the dancer's performance ability." (p.23) It is necessary to combine the context of the documentary and what is lacking in the development of the story in the documentary to make the choice of the environment to complete the production of the dance image. The dancer in the video is the focus of the entire video production. The dancer is not a tool. Although from the perspective of the video, it is used as a tool to splice

into the documentary, but it does not affect the importance of the dancer's expression in the video and the authentic expression of the dance. It is the meaning of environmental choice. Based on the above analysis, the above choices regarding the environment of dance images are divided into four types, which are all based on the author's summary of relevant literature and typical documentaries.

At the same time, regarding the shortcomings of this research, in the literature review, due to the lack of relevant literature, a part of the literature research on dance movies is borrowed, because documentaries and movies belong to the same category, but this article does not specify the virtual images and real images in the images. The relationship between images is also a problem in the literature review. In the research method, because the case in this research only selected three documentaries, the sample selection cannot represent all documentaries of the same type. This is a limitation in the research, but the author hopes to provide academic help to relevant researchers.

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