

Cultural Analysis of "Wu" and "Xia" in Hong Kong Martial Arts Movies

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Abstract

This article studies the cultural connotations and evolution of Hong Kong martial arts films from the perspectives of "Wu" and "Xia". From the opening of the spirit of chivalry in the hearts of the people to the center of pleasure, enmity, and enmity, and then to the flourishing era of playful and cute chivalry, Hong Kong martial arts films have gradually developed their own unique artistic style and cultural characteristics. However, with the liberation of the world of drinking and the decline of martial arts, martial arts films have also begun to downplay their inherent chivalrous spirit and focus on visual effects. This article traces the origin of traditional Chinese chivalry culture, mainly from the aspects of chivalry spirit, sword worship mentality, etc., and analyzes its artistic expression in the film. This article argues that martial arts films from Hong Kong's "Wu" culture not only have excellent elements of martial arts performance, but also incorporate traditional Chinese culture, demonstrating their profound heritage. The culture of "Xia" conveys the spirit of justice, fairness, and morality by shaping the character representation and living space of chivalry.

Keywords: Hong Kong Martial Arts Films; "Wu" Culture; "Xia" Culture

Introduction

Hong Kong martial arts films are an indispensable part of Chinese cinema and have always been highly attractive. The two core elements of "Wu" and "Xia" are not only the basic framework of this film, but also the values and human nature inherent in traditional Chinese culture. "Wu" is an external manifestation of martial arts films. It is a martial arts film that perfectly integrates strength and beauty. From early human martial arts to fantasy kung fu performances relying on special effects, the depiction of the word "Wu" is constantly innovative and awe inspiring. This shock is not only due to the thrilling battle scenes, but also due to the indomitable and indomitable spiritual power behind "Wu". "Xia" is the essence of

martial arts films, which embodies the spirit of fairness, justice, and morality. In Hong Kong martial arts films, heroes often possess unique skills, but often pay more attention to inner cultivation and morality. Character. Whether they are chivalrous and righteous, or eliminate violence and ensure good, they are all using their actions to interpret the true meaning of chivalry. This spirit is in line with the "heroes" bestowed upon them by traditional Chinese culture. The image is in harmony and deeply rooted in people's hearts. Analyze the cultural connotations of Hong Kong martial arts films from the perspectives of "martial arts" and "Xia", in order to better showcase the profound heritage and unique charm of traditional Chinese culture. These movies not only provide us with an opportunity to relax and unwind, but also influence and influence us with traditional culture during the viewing process. The Hong Kong martial arts films "Wu" and "Xia" are not only the names of a film genre, but also the inheritance and expression of cultural spirit. They pass on the essence of Chinese traditional culture to more people in a special form, so that they can understand and experience Chinese culture.

As a shining pearl in Chinese-language films, the cultural connotations of "martial arts" and "chivalry" in Hong Kong martial arts films not only enrich the artistic expression of films, but also deeply reflect the essence of Chinese traditional culture. The motivation of this study stems from the profound interest in the cultural connotation of Hong Kong martial arts films and the high attention paid to their unique position in the development of modern films. Through the analysis of the evolution of Hong Kong martial arts films and their cultural genes, this paper attempts to reveal the process of continuous evolution and development of "martial arts" and "chivalry" in the long river of history, and explore their artistic expression and cultural inheritance in movies.

This study combs the development process of Hong Kong martial arts films, showing the gradual evolution of Hong Kong martial arts from the opening of the chivalrous soul of the people to the center of the happy enmity, and then to the prosperity of the laughing fist and cute chivalry, revealing the unique artistic style and cultural characteristics of Hong Kong martial arts films. At the same time, through an in-depth analysis of the two core elements of "martial arts" and "chivalry", it reveals the power and beauty of "martial arts" as an external form of expression, and the fairness, justice and moral spirit of "chivalry" as the inner essence, providing a deep understanding and comprehensive sorting of traditional Chinese chivalrous culture. Finally, by exploring the challenges and difficulties faced by Hong Kong martial arts films in the process of modernization, this paper emphasizes the importance of continuing to inherit and carry forward traditional culture in the context of globalization, and calls on filmmakers to continue to innovate, deeply explore the essence of Chinese traditional culture, and create more excellent works with cultural connotations and artistic value.

The Evolution of Hong Kong Martial Arts Movies

The Opening of the People's Heart and Heroic Soul

In 1913, the first Hong Kong film directed by Lai Pak hai, "Zhuangzi's Trial of Wife," was released, opening a new path for the development of the Hong Kong film industry. After 1949, Hong Kong cinema occupied a place in commercial films in China, and martial arts films in Hong Kong were a major genre of Hong Kong cinema. The early Hong Kong martial arts films mentioned earlier, such as "Burning Red Lotus Temple" directed by Zhang Shichuan in 1935 and "Children's Heroes" directed by Huang Yixun in 1939, are both remakes of Shanghai films. Zhang Shichuan, Huang Yixun, and other early pioneers of martial arts films in Hong Kong all migrated from Shanghai. It can be said that after 1949, after the establishment of the People's

Republic of China, it was the most glorious era of Hong Kong martial arts films. After the establishment of the People's Republic of China, Hong Kong attracted a large number of capital and talents, which played a significant role in Hong Kong's cultural mentality and socio-economic development. In addition, "The Legend of Huang Feihong" (formerly known as "Whip the Wind and Extinguish the Candle") is a film company founded by Singapore tycoon Wen Boling, written by Wu Yixiao and directed by Hu Peng. It has had a significant and far-reaching impact on the development of Hong Kong martial arts films.

In 1949, Hu Peng and Wu Yixiao teamed up to film "The Legend of Huang Feihong", which became a beautiful story in the history of Hong Kong martial arts. This film has created a new era for Hong Kong martial arts films. Many directors also followed suit after watching the huge popularity of "The Legend of Huang Feihong". By 1956, Huang Feihong had produced 25 films, which can be considered a spectacle. In the 1950s, 62 "Huang Feihong" films were released, and to this day, there are also over 100 "Huang Feihong" series films. It has become a miracle in film history. This film is still widely popular today. The success of Huang Feihong's film lies in the following points.

One is the contribution of "Wu" of martial arts. The protagonist of the story, Huang Feihong (1847-1924), was born in Foshan, Guangdong and is a martial artist and traditional Chinese medicine practitioner. As a fellow villager of Hong Kong people, it is easy for them to fall in love with him. The legendary story of Huang Feihong was already well-known before the appearance of "Huang Feihong Films". The film has a high level of popularity, and Huang Feihong has received many apprentices. Hong Kong also has many of his disciples and grandchildren. Once the film was released, its popularity affected the market, and it was loved by a large audience and thus favored by the market. Due to the fact that Huang Feihong's disciples and grandchildren have inherited his martial arts, the fighting scenes in "Huang Feihong's Movies" are no longer like the soaring clouds, flying swords, and flying swords in Shanghai's supernatural martial arts films, nor do they have mysterious and unpredictable internal forces, only the hard work of hard combat. "The 'Huang Feihong Film' showcases a variety of martial arts styles in Guangdong, such as the 'Snake Hand', 'Shadowless Foot', 'Black Tiger Claw' and other martial arts techniques, as well as weapon techniques such as the 'Mother Child Sword', 'Soul Breaking Spear', 'Five Element Stick', and 'Flying Tiger Whip'." . This is a very valuable thing for promoting traditional Chinese martial arts culture, as well as the real combat and shooting skills in martial arts movies. Huang Feihong plays Guan Dexing, who is also a martial arts expert. He said that "Huang Feihong's movies" will make audiences feel the charm of kung fu and cultivate new interest in watching.

The second is the role of "Xia" in martial arts movies. The movie "Huang Feihong" presents us with a real hero, whose body and soul are both real. He is a righteous, kind, and beautiful hero, representing the traditional virtues of the Chinese nation and a model of chivalry. Huang Feihong's film is a tribute, advocacy, and reverence for the traditional chivalrous spirit of China. Martial arts is not about showcasing one's own strength, nor is it about conquering and competing for power, but about cultivating oneself and self-defense. When needed, it is used to quell unrest, subdue evil, and maintain ethical and moral values. With benevolence as the foundation and chivalry as the priority, martial arts is not about showing off heroes or oppressing the weak, but about rectifying and cultivating morality, maintaining social stability and ethics, and protecting human goodness. Contemporary Hong Kong martial arts films based on Huang Feihong not only use traditional morality as the tone, but also incorporate historical themes of defending national dignity, resisting foreign enemies,

and resisting foreign invasion, transforming China's martial arts themes into supporting justice. A legendary justice that resists aggression and upholds national dignity.

The Center of Pleasure And Enmity

The Huang Feihong film series of the 1950s opened the golden age of Hong Kong martial arts films, shining like a dawn, shining with brilliance and hope. In the 1960s and 1970s, the colorful martial arts era represented by Zhang Che, Hu Jinquan, and Bruce Lee marked the maturity of Hong Kong kung fu films and martial arts, just like the dawn, full of vitality. In the 1960s and 1970s, martial arts films and romance films jointly formed the two pillars of the Hong Kong film industry. At the same time, a large number of classic works appeared in Hong Kong martial arts films, including Hu Jinquan's (1965) "Drunken Hero", Zhang Che's "One Armed Sword (1967); Longmen Inn (1967); Lee's (1972) "Dragon Crossing the River", and so on. The release of this batch of martial arts films has once again sparked a new wave of martial arts films in the history of Hong Kong martial arts cinema since Huang Feihong's films.

Zhang Che was an important figure in Hong Kong martial arts films of the 1960s. In 1963, he published a film review under the pen name "He Guan", coining the slogan "masculine films" and using himself as a role model to strive for the aesthetic concept of "masculine martial arts" with both flesh and blood. His films laid the foundation for the development of Hong Kong cinema and profoundly influenced future martial arts films in Hong Kong. Hong Kong cinema has long been influenced by Shanghai culture, with a soft and sinister tone. Mr. Zhang Che's masculinity has brought tremendous changes to the Hong Kong film industry. Zhang Che's film is mainly characterized by a tough martial arts style, emphasizing the masculinity and bloody violence of men. He is a director mainly focused on martial arts and action movies, and his aesthetics, values, and outlook on life are all related to the presentation of violence. Audiences often overlook Zhang Che's understanding of "nonviolent" martial arts when appreciating the violent beauty in his films. Zhang Che's films, like all martial arts films, use violence to control the fate of characters, while Zhang Che's films do not blindly advocate violence, affirming violence. On the contrary, he denied the meaning of violence by portraying the beauty of violence. Zhang Che's representative work throughout his life, "One Armed Knife," tells the story of Fang Gang, who, with his incomplete body, became skilled in martial arts and defeated the Long Armed Demon Lord with a one armed sword, resolving the life and death concerns of his master and his family. He could have been a hero in the martial arts world, and at the very least, he wanted to be the head of the family. However, he bid farewell to his master and said that he had little interest in dominating the world. He wanted to live a peaceful and happy life with the life-saving benefactor Xiaoman at the ends of the earth. In this scene, Zhang Che questioned the ultimate meaning of the violent behavior on the screen.

After the 1970s, Hu Jinquan, another leading figure in Shaw Brothers' "Colorful Martial Arts Century", also directed many exciting films. Compared to Zhang Che's bloody films that focus on combat, although Hu Jinquan's films also focus on martial arts, he attempts to break through the limitations of physical body and achieve the "ethereal and ethereal" atmosphere in traditional Chinese culture. The evaluation of him by later generations is: "He was the first director in China to propose a theatrical style film from theory to practice, and a great director who combined film techniques with traditional theatrical art. In this regard, no one can match him. His contribution to the film industry in Hong Kong and Taiwan can be said to be a hero. Hu Jinquan elevated the martial arts genre to the ninth heaven of film concepts. When attempting to integrate Chinese opera and film, which originated from Western art forms, Hu

Jinquan may be the boat mentioned in Buddhism, crossing the audience from the banks of the East to the West and then bringing them back."

Hu Jinquan's martial arts films mostly focus on "martial arts" and "Xia", rather than "emotions". Most of his works are directly related to the theme. For example, the love between Xiao Shaozi and Zhu Hui in "Dragon Gate Inn", the love between Zhu Hui and his senior brother, all point to this. The love story of Gu Shengzhai and Yang Huizhen in "Heroic Woman", where the two meet, share hardships, life and death, but more of a common force against evil, without any special meaning. In Hu Jinquan's martial arts films, the characters all have a life philosophy of striving for victory: "Ask the world's heroes, how many people don't want to laugh and dominate the world?" This sentence can not only inspire people's ambition, but also inspire people's ambition. In "Dragon Gate Inn", the righteous man, in order to eliminate the evil thief Cao Shaoqin, spared no effort in stabbing himself with a dagger and then stabbing Cao Shaoqin, disregarding life and death. The joyful and heroic spirit of the children of the martial arts world is also the most touching scene in Hu Jinquan's movies.

The Prosperity of Laughing Fist and Cute Heroes

After the 1970s, with Bruce Lee's martial arts films becoming popular both domestically and internationally, Hong Kong martial arts films also ushered in a flourishing era of development. But the sudden death of superstar Bruce Lee in 1973 had an irreversible impact on the martial arts industry in Hong Kong. To fill the gap caused by Bruce Lee's death and maintain the glory of Hong Kong martial arts films, directors have come up with unique strategies and created a new way to develop martial arts films. Among these films, there are "hardcore" martial arts films created by Liu Jialiang and Bruce Lee in the style of Zhang Che, as well as a series of literary martial arts films based on Gu Long's novels co written by Chu Yuan and Gu Long, and Yuan Heping and Jackie Chan's creation of a "funny" martial arts film that combines humor and kung fu.

The Chinese martial arts films created by Yuan Heping are mainly characterized by comedic movements, and are a successful example of integrating kung fu films with comedy. It combines high difficulty actions and suspense with comedy and entertainment, creating a unique genre of martial arts films - humorous martial arts films. The comedization of martial arts films is a major symbol of their transition from heroism to populism. In 1978, Jackie Chan's portrayal of Huang Feihong in "Drunken Fist" was a comedic character, which changed Wong's traditional image. This is also a survival strategy adopted by martial arts films in the increasingly fierce market competition. Especially in the Hong Kong film market, where romance, gunfight, comedy and other genres are prevalent, traditional martial arts films with kung fu as the main content are no longer able to maintain their advantages in the film market. Therefore, cross-border cooperation has become an inevitable historical choice, and the only difference is Yuan Heping and Cheng Cheng. Long seized this opportunity first. It is precisely because of this that they not only became famous directors in the history of Chinese cinema, but also became the "generation masters" leading the new era of martial arts films. The comedic nature of martial arts actions has liberated many martial arts films from traditional drama, presenting an aesthetic style that is sometimes relaxed and humorous, sometimes tense and stimulating. This may be the most significant symptom of Chinese martial arts films moving towards postmodern aesthetics. In other words, it is not within a single aesthetic system, but rather exhibits a truly diverse aesthetic characteristic.

Absolution from the World of Jianghu

With the rapid development of Hong Kong's industry and commerce, the television industry is riding the east wind and developing rapidly. The TV dramas broadcasted by the television station have attracted the attention of Hong Kong citizens, and this free entertainment method has attracted a large number of viewers, posing a potential threat to all types of films, including Hong Kong martial arts films. From another perspective, this threat and impact have also contributed to the emergence of a new wave of Hong Kong cinema. During this period, Tsui Hark was the most representative character among them. Tsui Hark, a talented director, has injected new vitality into Hong Kong martial arts films with his profound understanding of martial arts culture and keen insight into film art. In his works, he not only inherits the essence of traditional martial arts films, but also incorporates modern filming techniques and audio-visual effects, making martial arts films shine with new brilliance. Tsui Hark's martial arts films showcase a world full of poetry and imagination through their unique narrative style and profound cultural connotations. In his works, the characters are vivid, the plot twists and turns, and the fighting scenes are incredibly exciting, making the audience feel as if they are immersed in a real and dreamy world of martial arts. And Tsui Hark's justification for martial arts films is more reflected in his reinterpretation and innovative application of traditional martial arts elements. He is no longer satisfied with simple fights and revenge, but combines the spirit of martial arts with modern society, human exploration and other issues, making martial arts movies have deeper connotations and significance. Tsui Hark's "New Dragon Gate Inn" has become a classic in Hong Kong martial arts films. In this movie, Tsui Hark combines martial arts with wine culture, showcasing the grudges, grudges, and loyalty between characters through exciting wine parties. This unique narrative style and cultural connotation have made "Xinlongmen Inn" a beautiful scenery in martial arts movies.

The Decay of "Wu" Without "Xia"

In the early days of martial arts films, "Wu" and "Xia" were complementary and indispensable. "Wu" is a means of showcasing the extraordinary martial arts skills of heroes; "Xia" is the core that endows these martial arts with soul and meaning. However, as time went on, the audience's pursuit of visual effects gradually surpassed their focus on the essence of the story, and martial arts films began to decline towards a state of "Wu" without "Xia". This decay process is not achieved overnight, but gradually becomes apparent with the continuous progress of film technology and changes in market demand. The widespread application of special effects technology has made the fighting scenes in martial arts movies increasingly magnificent and stunning, but this has also led to a weakening of the storyline and a flattening of character portrayal. While enjoying the visual feast, the audience finds it difficult to feel the inner struggles and growth of the heroes, and to appreciate the spiritual connotations represented by "Xia". In addition, changes in market demand have accelerated the decline of "Wu" without "Xia". With the intensification of commercialization, martial arts films are increasingly focusing on box office and word-of-mouth, while the cultural connotations and humanistic spirit of the films are relatively ignored. This trend has gradually caused martial arts movies to lose their original depth and thickness, becoming increasingly hollow and boring. However, this decay is not irreversible. In recent years, some insightful individuals have begun to reflect on the development direction of martial arts films, calling for a return to the creative concept of emphasizing both "Wu" and "Xia". They emphasized that martial arts movies should not only showcase exciting fighting scenes, but also convey

the spirit of "Xia" through in-depth character development and storylines. This call gradually received a response from the market, and some excellent martial arts films began to emerge, injecting new vitality into the revival of martial arts films.

The Cultural Genes of Hong Kong Martial Arts Movies

Martial Spirit

"Xia" and "Wu" have the same origin and are passed down in one continuous line. When it comes to the origin of chivalry culture and the spirit of chivalry, it is necessary to mention the martial spirit that has been passed down from ancient China to the present day. The Chinese nation has had a tradition of valuing martial arts since ancient times. Shangwu is not simply obsessed with military power and a passion for war, but more importantly, it is a willingness to resist and not be willing to be oppressed, reflecting the spirit of freedom. Liang Qichao once said, "The military power of the Chinese nation is its original nature!" In ancient times, various tribes fought tirelessly, and the turmoil of life gave birth to a resilient and brave national character. The ruler of China, Emperor Xuanyuan Huang, established the world through warfare. He defeated Emperor Yan in Peixian and Chiyou in Zhuolu, unifying China. Legend has it that Chi You wears armor and armor, and his bravery is astonishing; In ancient mythology, the god of war, Xing Tian, was beheaded by the emperor at Changyang Mountain and died unyielding. He had his breasts as his eyes and his navel as his mouth, dancing with his arms and legs. His indomitable will was also a part of the martial spirit of the Chinese nation.

Brave are fearless, benevolent are always brave. Shangwu is not simply a worship of violent force, but a national spirit that our ancestors carried forward, using force to defend their dignity and glory, and maintain social peace. It can be said that martial arts is the mother of chivalry, its root, and even its cradle. The chivalrous spirit has a long history and is admired by the Chinese people. Its root lies in its integration into the depths of the Chinese nation's soul. Although Hong Kong martial arts films have reached an extremely high level in both visual and technical aspects in modern technology, with various special effects that make people dizzy and mesmerized, since the emergence of Hong Kong martial arts films, the trend of chivalry has been passed down from generation to generation, and to this day, it is still respected and worshipped by the world. The inheritance and promotion of Chinese culture are the "spark" and "wings" of martial arts films, making martial arts films shine with the brilliance of "soul" and reflecting the sublimation and sublimation of traditional Chinese culture.

Sword Worship Psychology

If the worship of martial arts is the internal foundation of chivalry culture, then the ancient sword worship psychology and its accompanying ancient sword style are the symbols and external manifestations of chivalry culture. In the era of cold weapons, although various weapons were available, the status of swords was definitely the highest. Sword is an ancient artifact, the most precious and respected. It is the ancestor of short weapons and also the best melee weapon. Due to its profound craftsmanship, it has become even more legendary. However, in fact, it is because it is lightweight, beautiful to wear, and convenient to use. Therefore, nobles, scholars, knights, and merchants all take pride in it.

The Culture of "Wu" and "Xia" in Hong Kong Martial Arts Movies***The "Wu" culture in Hong Kong martial arts films******Martial Arts Action Elements in Hong Kong Martial Arts Movies***

Martial arts movies are closely related to Chinese martial arts. They are not only an important component of martial arts films, but also a cultural interpretation of martial arts in martial arts films. The appearance of "martial arts guidance" in the subtitle bar of Yugongyuan (1965) marks that "martial arts guidance" has become a specialized type of work, and it is also a powerful penetration of martial arts into martial arts movies. Since the 1980s, China has been exploring and rescuing martial arts, and there are currently 129 complete martial arts types. The biggest difference between Chinese martial arts and foreign martial arts is that, in addition to the abundance of fist types, there are also a wide variety of weapons, such as knives, guns, swords, axes, halberds, axes, hooks, forks, maces, whips, hammers, spears, Tang, sticks, sticks, spears, rakes, and so on, all of which are materials for martial arts movies. Chinese martial arts films with realistic themes basically encompass various types of martial arts moves, which is also the inspiration for innovation in martial arts films. In 1967's One Armed Knife, Fang Gang developed a strange set of sword techniques with a disabled body; In the 1978 Shaolin Temple, there were both Praying Mantis Fist and Shaolin Fist, as well as Drunken Fist, Sabre, Swordsmanship, Stick Fist, and Gunsmanship; In the 1995 film "The Broken Knife", the combination of "whip" and "knife" became a visually striking special weapon. The physical movements and weapons in martial arts films are all a visual aesthetic of martial arts.

The integration of "Wu" culture and traditional culture

Martial arts in traditional Chinese culture, when combined with traditional Chinese culture, exhibit a unique cultural phenomenon. For example, the principles of Tai Chi contain the cultural expression of Yin Yang and Yin Yang thoughts in its integration with traditional Chinese culture. In Sanfeng (1993), Zhang Junbao comprehends the Tao and establishes Tai Chi, using the characteristics of softness to overcome hardness and slow speed to explain the concept of Tai Chi in traditional Chinese culture, and permeating the philosophical concept of traditional dialectical materialism. Director Hu Jinquan's "The Legend of the Condor Heroes" won the Technical Award at the Cannes International Film Festival in 1975. The bamboo forest duel in the film fully showcases the characteristics of traditional Chinese landscape painting, combining the vigorous martial arts weapons and the visual sense of bamboo with the application of film techniques, achieving the realm of harmony between heaven and man, highlighting the artistic conception, and casting martial arts into a unique aesthetic category with national characteristics. Jin Yong's martial arts incorporate more traditional Chinese culture, and the martial arts in martial arts films are no longer just simple martial arts movements. In "The Legend of the Condor Heroes", based on the "Yi Jin Jing", a highly impactful internal skill is portrayed, giving the film space for martial arts imagination; In "The Legend of the Condor Heroes", Huang Yaoshi conveys the martial arts skills. Sublimating the meaning of martial arts, every blade of grass and every tree can be used as weapons. In summary, the combination of martial arts and traditional Chinese philosophy, aesthetics, medicine, history, etc. gives martial arts films a cultural and artistic beauty.

The "Xia" culture in martial arts films

Characterizations of "Xia" 's Personality

China has always been a society dominated by agriculture and mixed with multiple ethnic groups. In the context of agricultural culture, compared to nomadic and maritime civilizations, the unique personality traits of the Chinese people have gradually been shaped. The phrase "work at sunrise, rest at sunset, drink after digging a well, and eat after plowing the land" in "The Song of Beating the Soil" reflects the characteristics of the Chinese people's diligence and reliance on the sky for food. Chinese people have experienced several wars since ancient times. In ancient times, they built cities, trenches, and defensive fortifications to defend against enemy attacks. In the long river of history, China is the only civilization among the four great civilizations that has been preserved to this day, reflecting the spirit of the Chinese people who are not afraid of difficulties and are brave to face them. This feature is also highlighted in Chinese martial arts films, such as Zhou Huai'an in 1992's "New Dragon Gate Inn", Hong Xiguan in 1994's "New Shaolin Five Ancestors", and Liu Jinxi in 2011's "Martial Arts". Their character shaping was deeply rooted in the social environment of that time and recognized by people. This common identity originates from the cognition of life and Eastern aesthetics, and is a unique personality trait of the Chinese people, with a strong ethnic color.

"Xia" 's Living Space

"Jianghu" is the living space of martial arts, a specific location endowed by the martial arts world, but there is no clear geographical indication. In the 1992 martial arts film "Smiling in the East", Ren Wuxing said that wherever there are people, there is "Jianghu." "Jianghu" has a certain civilian color, which is a spiritual sustenance for ordinary people. The reason why "Jianghu" can exist is because it has a certain mass foundation. The focus of "Jianghu" is on "eliminating violence and ensuring good governance", rather than "legality". This is the crystallization of the beautiful vision of "Jianghu". Enable ordinary players in "Jianghu" to possess power beyond themselves. "Jianghu" is formed within the spatial and temporal context of a hierarchical society, and is limited by time and space. Therefore, "Jianghu" has its own moral norms.

In "The Heroic Hero", "righteousness is not the foundation of chivalry, and chivalry is not the foundation of chivalry" ethics. In "Xiao Ao Jiang Jiang", Ling Huchong makes friends with people from all over the world, is straightforward and willing to fight against injustice, which is an ethical characteristic that values righteousness over profit. In 1993, in "Fang Shiyu", Da Bao was beaten to death to protect Fang Shiyu. Fang Shiyu broke through the East Gate alone to collect his body, which is a moral concept of "Xia" where life and death coexist. In the ending of the story "Tianlong Babu", Xiao Feng chooses to sacrifice his own life for the peace of Song and Liao, reflecting his ethical norms of loyalty and righteousness. "Xia Qing" constitutes another basic element of chivalry ethics. "The so-called" Xia Qing "was originally the emotional power generated by" Xia Yi ", and this morally charged emotion will strengthen or constrain the behavior of" Xia ". Whether it is the gloomy retreat of fisherman Afei in the 1992 version of" Legend of the God of War "who abandoned" Xia Qing "for" Xia Yi ", or the Jin Xiangyu's portrayal of Zhou Huai'an in (Inn, 1992). The deep love in the end makes the ruthless desert also have emotions, and the "chivalrous" in the "rivers and lakes" also have emotions. This is a person with flesh and blood and true temperament. "Xia" emerged in a special historical stage of the feudal era, and it is consistent with the historical background of that time. Wuxia literature gradually flourished in the Tang Dynasty, and the Tang Dynasty still relied on Confucianism as the main body. Influenced by Confucianism, its moral concepts were

also limited, mainly manifested in the "Xia" system of apprenticeship. In 2015, "Master" tells the story of Chen Shi, a martial arts master who traveled north to establish schools and promote martial arts, overcoming regional limitations. The 72 Earthly Demons in Wuxia (2011) have a strict hierarchical system. Tang Long's martial arts were taught by the 72 Earthly Demons sect leader and became his adopted son, reflecting the ancient characteristic of being a teacher for a day and a father for a lifetime. Tang Long had to sacrifice one arm to repay his gratitude to his master or adopted father in order to become the true Liu Jinxi, reflecting the relative freedom of chivalry under class and teacher ethics.

Conclusion

Hong Kong martial arts films, as a brilliant gem of Chinese language films, not only enrich the artistic expression of films with their cultural connotations of "Wu" and "Xia", but also deeply reflect the essence of traditional Chinese culture. Through the analysis of the evolution and cultural genes of Hong Kong martial arts films, we can clearly see how "Wu" and "Xia" have continuously evolved and developed in the long river of history. From the early popular spirit of chivalry, to the center of pleasure and enmity, and then to the flourishing era of playful and cute chivalry, Hong Kong martial arts films have attracted the attention of audiences with their unique charm. However, with the changes of the times, the liberation of the drinking world and the decline of martial arts have also shown us the challenges and difficulties that martial arts movies face. But it is these challenges and difficulties that drive martial arts films to constantly reflect, innovate, and seek new directions for development. "Wu" is an important element of Hong Kong martial arts films, and its profound cultural connotation and integration with traditional culture make martial arts films visually present a unique charm. "Xia" is the soul of martial arts films, representing a spirit of justice, fairness, and morality, and is the audience's expectation and longing for the heroic image. In the context of globalization, Hong Kong martial arts films not only need to continue to inherit and promote the cultural connotations of "Wu" and "Xia", but also need to keep up with the times, constantly innovate, and adapt to the aesthetic needs of modern audiences. At the same time, we also look forward to more filmmakers delving deeper into the essence of traditional Chinese culture, integrating it into the creation of martial arts films, and bringing more exciting works to the audience.

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