

On the Montage Skills in Heng Guangli's "*Flies*"

Zhulin Jiang

School of Foreign Languages, Nanjing Normal University, Nanjing 210097, China.

Abstract

"Flies", one of Yokohama's famous works, was published before the formation of the *New Sensational School*, but the specific literary expressions appearing in this work are completely connected with the creation of the *New Sensational school* later, causing repercussions in the literary world. Therefore, this paper adopts the text analysis method to explore the montage skills in *"Flies"* from the aspects of lens scheduling and sound composition, and peeks into the predestined love towards film of Yokohama. *"Flies"* consists of ten relatively independent shots, and this composition is connected by big-eye flies. Through the big-eyed flies, the tragedy was presented. The various characters who have different lives were sitting in the same carriage, and together they were going to be involved in the scene of a car crash. Skillfully using the techniques of montage, Yokohama lets readers see the weakness and powerlessness of people from the perspective of flies.

Keywords

"Flies"; Yokohama; Montage; *New Sensational School*.

1. INTRODUCTION

"Flies", as the birth of Yokohama's literary world, was rated as the pioneer of the *New Sensational Movement*. Kikuchi Kuanbian wrote: "After reading this magazine's *"Flies"*, people who think he is talented must read it." This work is a bold innovation of Yokohama's successful trial of the montage skills in film shooting. It breaks the boundaries between time and space, and it also expresses the author's subjective world feeling through big-eyed flies. In foreign countries, Kenichi Hori and Junji Hiroshi analyzed *"Flies"* from "new things" and "new forms". In China, most of the relevant studies analyze the characteristics of the neo-sensory school through *"Flies"*. But there is little research on the montage technique in *"Flies"*.

Therefore, this article attempts to discuss the montage technique in *"Flies"*, and thus peeks into Yokohama's film complex. *"Flies"* is a short story composed of ten bars. The main characters appearing are flies, horses, coachmen, peasant women, a pair of young men and women, mothers with boys and squires. From the perspective of the big-eyed fly, I saw the tragic fate of other characters from the courtyard to the cliff. In the era when the realism approach prevailed in the literary world, this kind of movie montage performance technique was very novel, making Yokohama a literary newcomer attracting the attention of the literary world.

2. YOKOHAMA AND "*FLIES*"

2.1. Riichi Yokomitsu

Yoko Kwangichi (March 17, 1898-December 39, 1947), a novelist, was born in Higashiyama Onsen, Fukushima Prefecture. In 1916, he entered the English Department of Zaoda University from Zaoda Advanced Foundation, but did not focus on his studies and dropped out midway. During his time at school, he made extensive literary friends and worked hard to create literature. In 1920, he was acquainted with Kikuchi Kuan and became a fan of "Literary Spring". In 1921, he met Kawabata Yasunari at Kikuchi Kuan's home, and the two of them intersected

for a lifetime. In 1923, he published two short works "*Flies*" and "*Sun*", which attracted people's attention. In 1924, together with Kawabata Yasunari and others, he founded the fan magazine "Literary Age" and launched the *New Sensational School* literary movement. Then he published "*Head and Abdomen*" (1924), "*Spring in a Carriage*" (1926) and other representative works. In 1927, after the disintegration of "Literary Age", Yokohama spent several years to complete the novel "*Shanghai*" (1931), which ended the creation of the *New Sensation* period and began to turn to the creation of new psychologicalist literature. Since then, novels such as "*Mechanical*" (1930) and "*Family Emblem*" (1934) have been published. In 1936, Yokohama visited Europe as a special correspondent for the Daily News Agency, and was influenced by this to publish "*Travel Worry*" (1938).

2.2. "*Flies*"

2.2.1. Creative Background

In 1914, the First World War broke out. Japan, as a member of the victorious nation, ushered in a period of economic prosperity, but after the war, it fell into an economic depression and the number of unemployed people continued to increase. In 1923, the Great Kanto Earthquake struck, and fires everywhere engulfed the entire city in flames, causing a large number of burned and drowned people. In addition, shortly after the earthquake, rumors about the "big explosion in Mount Fuji" or "the tsunami is coming" began to spread. And from the dust to the evening on the first day, rumors of "many socialists and Koreans set fire" and "Koreans attacked and set fire" were spread in parts of Tokyo, Kawasaki and Yokohama. In other words, the Great Kanto Earthquake caused a devastating blow to the center of Japan and increased economic and social unrest. While collapsing and chaos, innovation has made rapid progress. In the literary world and the art world, expressionism, Dadaism, and symbolism flowed from Western Europe. Many new writers have emerged in the literary world, and new opportunities are sprouting. In January 1923, Yokohama was influenced by it, and he published "*Flies*" expressing the new sense style in "Literary Spring", which attracted the attention of the literary world.

2.2.2. Summary

"*Flies*" is a short story composed of ten bars. With a quiet mountain village as the background, a tragedy is observed through the eyes of the flies. A big-eyed fly finally escaped from the spider web and landed on the horse. The old humpback coachman only hoped to eat the buns that no one had touched, and played chess in front of the bun shop beside the post, waiting for the steamed buns. The peasant woman who received the critical telegram from her son who worked on the street, the young men and women who hurried away, the little boy holding the mother's hand, and the upstart squire came with their own thoughts in a carriage. The passengers were indifferent, and the humpback groom ignored the passengers' anxious mood. The carriage didn't set off until the freshly baked buns were stuffed into his arms. But the groom who finished eating the buns in his arms began to doze off, and only the big-eyed fly knew about it. When the carriage came to the top of the cliff, people even brought the horse and the carriage down to the cliff, and only the flies that had rested on the carriage flew to the blue sky alone.

2.3. *New Sensational School*

The *New Sensational School* began in Tongren Magazine "Literary and Art Times", which was founded in October 1924. Hengguang's publication of "Head and Abdomen" in the inaugural issue caused controversy, and Chiba Kazuo wrote a time review entitled "The Birth of the *New Sensational School*" and named them "*New Sensational School*". Yokohikari Ichi, Kawabata Yasunari, Kataoka Tiebing, Nakagawa Yuichi, Sasaki Moso and others were the earliest members, and later Kishida Kishi and others also joined in. It can be found that many people are old friends of the "Art Spring" magazine. As for the "*New Sensational School*", there were also objections in the literary world, so Yokohama wrote "*New Sensation Theory*" and published

a theory. This genre is not constructive in ideology. They mainly aim to break the old traditional habits in form and technique, which does not exclude the existence of some nihilistic factor. Hiji Junji believes that: "The *New Sensationalism* shows a certain kind of open-minded attitude on the basis of despair of language." There are not many common propositions in the *New Sensationalism* literature, but in short they all rely on creating novel styles to stimulate people's feelings and using this to try to "open the stagnation of the literary world" (Kawabata Yasunari).

3. MONTAGE TIPS IN "*FLIES*"

3.1. Montage

"Montage" was originally a term in French architecture, and it mainly refers to the method of structure and combination. The Soviet film industry borrowed this term, initially referring to the technique of lens assembly. However, in the ever-changing development of film art, the montage technique has already greatly exceeded the scope of lens assembly. In many scenes, long shots need to be changed frequently, and the camera lens also needs to follow the subject's movement. Moreover, since the film has sound, the artistic expression has been further developed, that is, through the organic combination of sound and picture, it can express more complex and deeper ideological content. This organic combination of sound and picture, which exerts the independent expression of sound and creatively reveals the inherent meaning of the picture, is a montage technique. Therefore, the montage technique actually includes all the techniques of "lens scheduling" and "sound composition" today.

3.2. Shot Scheduling

3.2.1. Line of Sight and Angle

In a group of lenses, it contains a variety of different viewing distances, including close-up, close-range, far-range, mid-range and panorama. The close-up lens is the lens with the closest line of sight, which is an important means of highlighting the details in the movie. The vertical change of the angle of view is divided into three types: elevation angle, depression angle, and flat angle. The elevation angle and depression angle are generally used to represent the subjective line of sight of certain characters. In "*Flies*", each character in the scene has a corresponding close-up shot, according to the different angles, showing the author's praise and depreciation of the character.

It firstly described the appearance of flies. It does its best to get rid of the spider web, but it can only crawl slowly from the horse dung along the straw to the horse's back. This not only shows the fragility and weakness of the flies, but also shows that the flies have gained freedom through hard work. Then came the appearance of the horse and coachman. The horse looked for the figure of the humpback driver alone, while the driver was playing chess in front of the bun shop. Then came the peasant women, a pair of young men and women, the mother with the boy, and the squire. The peasant woman is to be able to finally see her critically ill son; a pair of young men and women is to pursue future happiness; the mother with the young boy seems to be very worried; the rich squire is for future development. The last is the appearance of buns. The only fun for the driver is the ability to eat the steamed buns.

3.2.2. Composition and Connection

In visual effects, appropriate composition and connection methods should also be used. "*Flies*" is a novel composed of ten bars, each bar is equivalent to a composition, and each bar is smoothly connected.

From the first bar to the sixth bar, the composition of flies, horses, coachmen, peasant women, young men and women, mothers with boys, and squires was constructed. The connection order of each composition is also just right. From the perspective of the big-eyed fly, we can observe the appearance of other characters. In the seventh bar, the buns debut. In the eighth bar, the

buns are steamed and the carriage is about to leave. That is, the carriage's delay in departure is due to the buns. In the ninth bar, the driver who stuffed the bun into the apron got on the carriage and the carriage started. In the tenth bar, the driver who finished eating buns in the car took a nap. The horseman blindfolded and blindfolded by the driver led his footsteps, causing people in the car who did not realize the danger to fall into the valley. Only the weak big-eyed fly flew into the sky leisurely. The flying big-eyed flies form a sharp composition with the people, horses, and carts that have fallen into the cliff, just echoing the first composition of the flies that came out of the spider web.

3.3. Sound Composition

3.3.1. Aside

Aside generally refers to the inner thoughts, memories, hallucinations, dreams, etc. of the characters in some feature films, and is a subjective voice. In *"Flies"*, there are many asides describing the characters and the environment, which plays a role in promoting the development of the story.

At the beginning, the season is reminded and the place is described as empty. Later, many asides described the anxious mood of the peasant woman. As soon as someone came to the yard, he was anxiously concerned about the departure time. As soon as he started, he first got into the car and stared at the direction of the town. Even so, the rest of the passengers and the driver did not care about the anxious mood of the peasant woman, they only cared about their own affairs, and the courtyard was empty in the end. In addition, when describing buns, forests, and horses, many asides have anthropomorphic techniques. The aside at the end also uses contrasting techniques. The man and the horse let out a harsh whine, and finally left the corresponding fragments, still. In contrast, the big-eyed fly flies alone in the blue sky.

3.3.2. Dialogue

In the novel, the appropriate dialogue will portray the character of the dynamic character, which will deepen the realism of the story and allow readers to appreciate different contexts. In *"Flies"*, there are many descriptions of dialogues, presenting animated figures.

Among them, peasant women participated in the most dialogues. In the third section, the sixth section, and the tenth section, the peasant women are constantly asking about the car or the time. It is worth noting that among the passengers, the peasant woman is the only one talking to the driver. But these passengers are indifferent, and the passengers and the driver are indifferent. Finally, the full driver took a nap, and the only thing he noticed was the fly. This wonderful contrast may be the literary effect that Yokohama expects. In the fifth subsection, Yokohama describes a naive and lively boy. He is another vivid image in the "empty" atmosphere of the post, except for flies. He is the only person in the passenger who pays attention to things other than himself. Despite this, the little boy did not finally escape the fate of the falling cliff. From this perspective, he and the other passengers become a whole, forming a structure opposite to the flies flying slowly to the sky.

4. YOKOHAMA'S FILM LOVE

4.1. Yokohama's Obsession with Movies

In 1926, Sasuke Yisasa shot "Crazy Page", a new form of work without subtitles. And this work is the play named by Kawabata Yasunari, who is responsible for organizing the script and named by Yokohama. Hou Yisao Zhensuke was considered to be the founder of the New Sensationist film, and with the assistance of Yokohiro Richi and Kawabata Yasunari, he established the New Sensation League. It can be seen from this that Yokohama, as a representative writer of the *New Sensational School*, has never been more enthusiastic about the new things like movies. Therefore, the film naturally provides a reference for Hengguang's

literary creation. His whole life is new and innovative, and it has attracted the attention of the literary world, but this distinctive form has not been recognized by many parties, and has been unprecedentedly hindered in business, so that the new sense alliance soon disintegrated. "Crazy Page", as the first work of the New Sensation Film Alliance, also became its last work.

4.2. Reasons for Using Movie Techniques

At that time, the rapid development and popularization of mechanical civilization, the city has rapidly turned to modernization, and new civilized machines such as radios, cars, and planes have attracted attention. At the same time, in literature also began to pursue new techniques to analyze reality. As a new thing that represents mechanical civilization after the First World War, its expression skills are inevitably applied to the creation of Neo-sensationalism literature. This is because the achievements of the *New Sensation School* in literary theory are not solid, mainly relying on some novel works and the novel style of writing in the works. In "*Flies*", the description of the environment and the characters is surprisingly successful, which is refreshing.

On the other hand, because of his father's work in the railway, Yokohama had to go with his father since he was a child, so he changed school many times and his life was very unstable. Wang Zhiying once pointed out: "Father Mei Jiaolang was a contractor in civil engineering and had worked in tunnel engineering. Therefore, he moved around the country and Yokohama was born in his place." This kind of lens-like life experience It was also unconsciously reflected in his later literary creation. "*Flies*" is a short story composed of ten shots, and through the big-eyed flies, see a tragedy.

5. CONCLUSION

"*Flies*", published in "Literary Spring" in January 1923, is a famous representative work of Yokohama's early days. Although this short story was published before the formation of the *New Sensational School*, the literary performance of the *New Sensational School* has already been missed in this novel. Under the influence of the First World War and the Great Kanto Earthquake, the new sense literature represented by Yokohama appeared. They negate the historical writing skills and style, and try to analyze reality with the new skills of the 20th century. Therefore, the performance skills of the film are inevitably applied to the creation of New Sensationalism literature. Among them, the use of montage, one of the movie techniques, constitutes one of the characteristics of Yokohama's early creation. The montage technique actually includes all the techniques of "lens scheduling" and "sound composition" today. As a young man who has traveled around the country, this kind of lens-like life is deeply into Yokohama's mind, so that Yokohama has an inexplicable passion for the movie, named the movie "Crazy Page", and joined the new sense alliance.

Therefore, this article analyzes the montage skills in "*Flies*" from two aspects: shot scheduling and sound composition. The short story "*Flies*" is composed of ten bars, and each bar is equivalent to a shot, and is connected by a big-eyed fly. From the perspective of big-eyed flies, watch a tragedy. Among them, the buns determine the fate of passengers such as peasant women, a pair of young men and women, mothers with boys, and squires. Finally, people, horses, and carriages fell into the cliff, and big-eyed flies flew slowly into the sky. This wonderful contrast reflects Yokohama's understanding of the world. That is, the power of material is far superior to the power of man himself. In front of material, man appears weak and weak.

REFERENCES

- [1] Ji Zhifeng. "Montage Skill Discussion." Beijing: China Film Press. 1982.
- [2] Horii, K .. Sugano.Yokohama. Japanese Literature. 1991.

- [3] Hioki Shunji. Yokohama "Fire" Trial. Japanese Literature. 1992.
- [4] Qiu Ling, Fan Minxian. "Review of Japanese History." Shanghai: Oriental Publishing House. 2001.
- [5] Wang Zhiying. "Appreciation of Modern Japanese Literature." Nankai University Press. 2003.
- [6] Li Hongxue, Cao Zhiming. "Selected Readings of Modern Japanese Literature". Hei longjiang University. 2007.
- [7] Yokohama: A Translation by Shang Yuhong. "Flies" (Japanese-Chinese Contrast Series). Jilin University Press. 2009.
- [8] Wang Tianhui. Yokohama Literature Research. Northeast Normal University. 2011.
- [9] Yoshiru Sugio, Wang Gang, Fang Yun. "Keywords of Modern Japanese Literature: Schools, Writers, and Works". Southeast University Press. 2012.