

# On the Embodiment of Urban Culture in Film Creation

## —A Comparative Analysis of Infernal Affairs and the Departed

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### ABSTRACT

With the rapid development of the world economy, culture is increasingly globalized. Movies attract more and more attentions as an important cultural communication and output device. This brings opportunities for film and television practitioners, but also brings more challenges. The audiences in the global vision are not satisfied with the monotonous routine of the port, so it is the general trend that themes and creative techniques break through the shackles and limitations of urban culture, which is better illustrated by the prevailing remake of transnational films and frequent borrowing of cross-ethnic themes. Although the trend of the story is basically the same, it is not as simple as the "fetch doctrine". Diving into various topics and adapting to cultural differences encourage movie makers to improve themselves. Therefore, analyzing and understanding the influence of urban culture on film creation and drawing on the techniques and experience of film and television creation of various countries can help film and television practitioners in the new era to better adapt to local conditions and create different themes and styles of film and television works. This article compares and analyzes two films from China and the United States, "Infernal Affairs" and "The Departed", to explore the creative characteristics and effects of different cultures as well as the impact of urban culture on graduation project "Trust", and use for reference and integration in creative techniques.

**Keywords:** *Urban culture, Film creation, Infernal Affairs, The Departed*

### 1. INTRODUCTION

Each city's culture has its own unique local characteristics. It is a product formed through a long history and integrated with the regional environment. The related things will be branded with its cultural symbols in the aspects of tradition, custom and ecology. Film is no exception. As the saying goes, one side of the soil and water nurtures the other side of the people. The films created by film and television practitioners bred in different cities naturally have their own cultural characteristics in story themes, narrative methods, visual effects and language styles. In addition to human factors, the objective urban environment will also affect the style and temperament of the film. Therefore, this paper will compare Infernal Affairs and infernal walker from Hong Kong, China and Boston, USA, from the aspects of script creation and visual interpretation, to analyze the embodiment of urban culture in film creation.

The inspiration for the creation of Infernal Affairs comes from the movie face changing directed by John Woo. The bridge of "face exchange" in the middle is impossible in reality. Mai Zhaohui wants to tell a story to exchange the identity and heart of the two characters. At first, the script only has the story line of police undercover in the

underworld. Later, Liu Weiqiang joined the underworld to do another line of undercover in the police station. The orientation of Infernal Affairs also changed. At first, the movie script focused on fighting wits between police and bandits. Later, the elements of gangster or hero films became strong. Infernal Affairs won 16 nominations in the 22nd Hong Kong Film Awards, and won 7 awards, including best film, best director, best actor, best supporting actor, best original film song, best screenwriter and best editing; 13 nominations in the 40th Taiwan Golden Horse Awards, and 6 Awards including best film, best director and best film voted by audience. In addition, it also won the third Chinese Film Media Award, the most popular film by audience votes, and the best foreign language film at the 46th Japan blue ribbon film awards. It is regarded as the peak that police and bandit movies can not surpass. In 2006, Martin Scorsese, an American director, bought and remade the script. In 2006, American director Martin Scorsese bought the script and remade it into the Hollywood movie inferno. The background was changed to Boston, and the protagonist was replaced by the Irish gangster. The drama also continued the essence of Infernal Affairs, and explored the ethnic and police internal culture and contradictions. But it's just as attractive. After the release, the first weekend box office

grossed \$27 million, making it to the top of the box office charts and setting Martin Scorsese's personal record. The film won four awards in the 79th Academy Awards for best director, best adapted script, best editing and best film; five nominations for the 64th Golden Globe Awards of American film and television, and two awards for best director and best screenplay; and the best villain award of MTV golden popcorn award.

Both films are successful and typical. The former reflects the urban culture of Hong Kong films at that time, and the latter reflects the urban culture of Boston during the old Irish ethnic period, which are very representative. It is the same story theme, created in different cities, so it is worth comparing and analyzing to study the embodiment of urban culture in the film and how it affects the film creation.

## 2. THE HETEROGENEITY OF DIFFERENT URBAN CULTURAL BACKGROUNDS IN SCRIPT CREATION

### 2.1. *The content of the story combines the background of the place where it happened*

#### 2.1.1. *The localization of theme types*

The so-called localization refers to the changes made by a thing in order to adapt to the new environment. If a film wants to enter into the new national customs from a certain city with ethnic customs, the first thing to do is to adapt the theme of the story to local conditions and make local changes to conform to the cultural history and customs of the place where it takes place. Otherwise, it will show up with two pieces of skin. The audience can't identify or even understand. Therefore, the theme type of the play should be changed in localization.

The theme of Infernal Affairs is a typical Hong Kong Police and bandit film, because its story takes place in Hong Kong, a tiny place that was once under British colonial rule in the 1970s and 1980s, when it was highly populated and capital intensive, and social order was chaotic. Those at the bottom who are unwilling to be eliminated try to make profits in the "grey" area. In order to solve the shortage of strength, they gradually grew into community gangs. At that time, the more famous ones were triads, Xin Yi'an, 14K, etc. In this context, gangster films have become a trend in Hong Kong, and police gangster films are the sub types of gangster films, following the violent struggle among gangs[1]. It has become one of the signature specialties of Hong Kong films. The gangster culture and urban characteristics of Hong Kong provide natural materials for the creation of this film.

When the theme of gang struggle was transplanted to Boston, it became ethnic struggle, because the background of the story became Boston in the United States. The city has changed, the theme also needs to do as the Romans do. Different from Hong Kong, the United States is a pluralistic

country of immigrants, of which native Indians account for only 1.2% of the population. Besides, most of them come from all over the world. The conflict among ethnic groups has become one of the major social problems in the United States. Boston continues this characteristic, and its largest Irish ethnic group, as the first group to immigrate to Boston, has been bullied. In order to live a stable life, the Irish gangs came into being. From the perspective of the Irish Mafia, the infernal Walker narrates the conflicts and conflicts among different ethnic groups in Boston, thus strengthening the authenticity of the world outlook of the story. The documentary pictures full of racial discrimination and ethnic conflicts also reflect the complex security environment and unique immigration culture of Boston, which are more easily accepted and understood by American audiences.

Therefore, from the gang struggle in Infernal Affairs in Hong Kong to the ethnic struggle in The Departed in the United States, we can see that the theme of the play is influenced by localization.

#### 2.1.2. *Regional values of plot*

People growing up in different regional and cultural environments will form different values, which are different in identifying things, distinguishing right and wrong, and likes and dislikes. And these will moisten things silently in the story.

For example, the plot of the Hong Kong version of Infernal Affairs is mainly romantic and aesthetic. It is because of the regional characteristics of China's farming society that Chinese people have formed the habit of expressing emotions in a small range and feeling beauty in a non publicized way. Therefore, the romance in the eyes of Hong Kong people is the embodiment of one's inner beauty. It is like seeing Liu Jianming after the death of sergeant Huang that he began to discover his conscience and want to be a good man. After Chen Yongren's death, he killed another undercover of Han Chen who was placed in the police station, which also reflects Chen Jianming's strong subjective attitude of yearning for the ideal world.

Compared with the romantic Infernal Affairs, the violence in Infernal Affairs is more obvious. For example, after seeing the death of the police officer, the male leader interspersed with reminiscences and sad music surrounding the slow-paced gunfire to set off the expression of the male leader's calm appearance and his inner grief for the death of his boss. In order to show his tolerant, implicit and calm personality charm. In contrast to the latter, the male owner saw the death of the police chief, and his grief was expressed in his words, including exaggerated actions, a large number of rude words and fierce gun battles with fast rhythm. This is determined by the American values of "everything is individual centered and individual is the highest value". This kind of value makes them hope to solve problems with violence to satisfy their desires. Therefore, from the Western cowboys in Hollywood to the violence and killing of

urban gangs, they advocate the aesthetics of violence as beauty. Let the audience gradually ignore the legitimacy of violence itself, and have strong sympathy for the role of violence. "I don't want to be the product of the environment, on the contrary, I want the environment to be used by me" in the opening monologue of the infernal traveler, which reflects the American values of not believing in destiny, doing things by man, and being violent.

Therefore, from the difference of values between the two, we can see that the plot of Infernal Affairs does not rely on pure thrilling scenes to attract the audience, but more from the perspective of small characters, focusing on the inner state and emotional entanglement of ordinary police officers[7], and has a lyrical romantic color. The interlocutor tends to the aesthetics of violence and pays more attention to the sudden conflict of events. Some romantic expressions in the original work are also adapted into several violent impacts.

## 2.2. The regional characteristics of narrative mode

### 2.2.1. The mode of thinking influences narrative logic

Different cultures of different regions create different logical thinking modes, and these different ways of thinking will affect the different narrative modes and styles in the creation of works. For example, Hong Kong's Infernal Affairs has a thousand twists and turns, with more freehand brushwork, mystery and implication. However, the United States "Infernal man" is more direct, plain and straightforward.

Director Liu Weiqiang once said: "Infernal Affairs can only be shot in such a big environment as Hong Kong." [8] Under the influence of Confucius, Confucianism and Laozi's philosophy, Chinese people are more implicit in dealing with affairs and pursue a kind of artistic conception and mystery. If the real idea is not exposed too much, then the inner mood needs to be set off by artistic conception. For example, in Infernal Affairs, Chen Yongren's inner monologue under the appearance of tolerance is expressed by various switching flashbacks, slow down rhythm, interleaving memories, and music changes in the process from escaping to seeing sergeant Huang's death in Infernal Affairs. The infernal walker is simple and straightforward. According to the straight-line narration of the events, the man's anger, fear and pain directly tell the audience in the expression, language and body. For another example, when Sergeant Huang and Chen Yongren meet at an appointment, agent Lin follows the plot behind. In Infernal Affairs, there is not much explanatory language in Infernal Affairs, and does not explain the tracking too much. It mainly transmits information to the audience indirectly through the presentation of the screen, thus covering the whole tracking process with a mysterious veil.

The United States is a country with great integration of human race and nationality. Under the influence of

diversified culture, the cultural characteristics of the nation are not excessively maintained, on the contrary, it is more straightforward. This kind of real thinking mode makes the "Infernal Walker" more transparent in narrative logic, which proves why the plot followed by the police is also followed by a large number of explanatory language in the American version. The whole process of tracking is explained, including the reason of tracking, geographical location and environmental conditions. Even the police officer, the police officer's subordinates and the male leader are all placed in one space, and the whole meeting process is clearly described with smooth and continuous lens. All the basic details are described in accordance with the development sequence, and even the death of the undercover agent is described simply and roughly. In Infernal Affairs, Chen Yongren informs Sergeant Huang by beating rhythm. Many audiences may not understand the meaning of the play. In Infernal Affairs, Billy sends a text message to the police officer, and the content is clear at a glance. In addition, the name of the undercover files of Infernal Affairs is composed of Morse code, while infernal man directly sets the password to Billy's name. The audience of the infernal Walker does not need to guess and daydream, but only needs to be an objective spectator.

From the freehand brushwork of Infernal Affairs to the realism of Infernal Affairs, it can be seen that the different ways of thinking caused by the two cultures directly affect the narrative logic of the film story.

### 2.2.2. Language features influence narrative style

The lines, dialogues and body language of films with different geographical backgrounds have their own language characteristics, not only in the language of words, pronunciation, tone, but also in the way of expression with local style. For example, the language of Infernal Affairs is concise, implicit and rigorous, while the language of infernal is more simple, straightforward and casual.

From the beginning of Confucianism, Chinese traditional culture advocates euphemism and implicitness in language and behavior, and appreciates the artistic conception of winding paths. Influenced by this culture, the beauty of speaking and behaving is indifferent and peaceful. As a modern and prosperous metropolis in the East, Hong Kong retains the traditional color of China. It makes the narration of Infernal Affairs more implicit in language. We can feel that every line in the film is elaborately cut and concise, and there is no more body language except eye contact. For example, Han Chen's dialogue with sergeant Huang at the police station during lunch box is a classic plot. Words do not say full, point to the end, leave blank to give people reverie space. For example, Liu Jianming asked his subordinates to follow Sergeant Huang. Compared with the American version, Liu Jianming's words are as precious as gold. It seems

that he can use pictures and sounds to create artistic conception to illustrate the problem. He never says more than one word. On the contrary, in Infernal Affairs, all inner activities are translated into language, which tells the audience frankly, high-profile and exaggeration. This is a linguistic feature based on American cultural history.

The United States was originally a country of immigrants. In the early stage, the language of immigrants was not fluent. Therefore, across the differences of spoken language and culture, facial expressions and body language tend to be used to express emotions directly. Moreover, the short history of 200 years and the lack of the core of local ethnic culture are not enough to form integration and assimilation. But this is what makes it more inclusive, forming a multi-cultural context, and a simple way that all ethnic groups can clearly understand, such as being straightforward, superficial and rude. In this characteristic language environment, most of the characters speak exaggeratedly and have rich body language. In order to increase sensory stimulation, make up for the pale language documentary. This is the reason why many coarse words in the infernal are confused in the dialogue, the voice is high and the voice is very irritable. Both the police officers and the gangsters are irritable and violent. Among them, "duck" said nearly 240 times, and "cunt" said nearly 30 times. All the characters express their emotions directly through language. Some words even contain racial discrimination, such as Chinamen, Irish pussy, nigger, etc., which transform the implicit language expression style of Hong Kong into another direct expression. For example, in Infernal Affairs, the implicit expression of sergeant Huang's meeting with the gang leader has been adapted into a large number of rude words in the US version, even outspoken: "we'll catch you" and "if you can catch it, you'll have caught it".

These are all influenced by the regional culture and customs, etiquette and habits, and the formation of the differences in behavior and daily dialogue style. Therefore, the narrative style of a film has a strong language characteristics of regional culture.

### **2.3. Character setting is in line with the characteristics of the local people**

#### **2.3.1. Character attributes reflect the background culture**

The character setting of a film is based on the cultural characteristics of its city, which conforms to the real elements of the city theme. For example, in order to conform to the characteristics of the characters of the old Irish under the Boston native theme, the movie "the infernal". Let the characters become distinctive, simple and rough.

In the Hong Kong version of Infernal Affairs, Chen Yongren's background is not explained, but the character is set as low-key, steady, tolerant and insightful. On the contrary, in Boston's infertile, Billy's personages are added with a story background. His parents divorced when he was

young, and lived in a chaotic Boston with his father who was engaged in handling work at the airport. His uncle was a real criminal. Although he was the only middle class in the family, he was very bad to Billy's mother. In such an extreme background, Billy is full of ruffian and irritable, and in the face of mental breakdown, his emotional expression is more direct. "Infernal Walker" also greatly changed the characteristics of the gentle and joking character of the police school principal at the beginning of the original edition. Instead, Sergeant digerman, who was tough, swearing and ruffian, was eventually kicked out of the game by his superiors and had to rely on revenge to solve the problem.

In addition, "Infernal Affairs" is based on the fictional characters in Infernal Affairs, adding the real cases of local characters. At that time, Boston had such a real history of gang culture. During the prohibition period in the United States, there was an organized crime. Frank was the first big man of Irish gang. In order to make the story more grounded and realistic, the film even draws on a real incident in Boston police. James Joseph balger, the leader of the Irish Born Gang, is the head of the "winter hills" crime organization in Boston, the United States. Like Frank in the film, he is an informer of FBI agent Connery. Balger wants to replace the mafia boss, while FBI agent Connery wants to destroy the criminal organizations in Boston area. Since then, there has been a black history of "cooperation and wealth" between the criminal gangs in this area and the FBI. After the collusion between the police and the bandits was exposed, the society was in a uproar, and Bajie and FBI star agents were arrested. This period of history was brought into the film and the original work was adapted. The real story and the plot of the film, echoing the true and the false, surpass the ordinary gangster films and have more realistic significance.

It should be mentioned that the names of the characters in Infernal Affairs also have profound meanings. For example, Chen Yongren's "benevolence" is the first of the five constant "benevolence, righteousness, propriety, wisdom and faith" advocated by Confucianism, and "Yongren" means to uphold justice until death. Frank in the infernal is directly from reality. It can be seen that the film's character setting will be determined by the theme under the influence of urban culture.

#### **2.3.2. Localization elements of character relationship**

Stories with different urban cultures as their background must have their own characteristics of localization and distinct urban characteristics of their own themes, and the relationship between characters under different themes and situations will also have different changes. For example, the relationship between the gang leader and the undercover in Infernal Affairs became the adoptive father and son relationship in Infernal Affairs.

In Infernal Affairs, Liu Jianming works for Han Chen because of the relationship between the rivers and the lakes. In the so-called Chinese rivers and lakes, we should pay attention to righteousness. Righteousness and fame are the necessary conditions to maintain the status of the Jianghu[3]. As a classic film and television work in Hong Kong, we can see that under such a background, each school has its own circle, and each sect will do some chivalrous and righteous things in the river and lake. Therefore, at the beginning, Liu Jianming and Han Chen worshipped Buddha in the Buddhist temple and toasted each other, which reflected the characteristics of the first meaning words among the people in the river and lake. It is the relationship between Liu Jianming and Han Chen that makes Liu Jianming work for Han Chen reasonable.

Jin Yong and other martial arts novels have created a world of martial arts and righteousness in China. Obviously, there is no such concept of the Jianghu in Boston. When the story of Infernal Affairs was transplanted to Boston, the relationship between Han Chen, the original gang boss, and Liu Jianming, the undercover agent, became the father son relationship between Frank and Colin. Colin's father was a poor Irish doorman with a low social status. He was regarded as an adopted son by Frank, who knew his father and his family since he was a child. He gave Colin philosophy of life and values during his growth. The relationship between father and son reflects the Irish concept of family. Irish people think that family has a great influence on people's growth, which is why he was caught in the eye of Frank who knew his father and his family since he was a child. It also paved the way for Colin to become Frank's assistant in the dark when he grew up. Therefore, although they are all emotional relationships, when transplanted from Hong Kong to Boston, the original theme of gang struggle turned into Irish ethnic struggle, and there is no concept of Hong Kong's boss of the Jianghu in the latter, so we need to replace the former with a kind of ethnic emotional relationship. Then the family emotion is what the Boston Irish can have, so the character relationship becomes a father-child relationship after localization. At the same time, "Infernal Walker" has changed Billy's life experience. The rest of Billy's family are basically criminals. Billy, who grew up on the north bank, is the same with his father and different with his mother. Also affected by the Irish family view, Billy's interpersonal relationship makes the Irish gangs believe that he is not an undercover, which provides rationality for the police to choose Billy as an undercover agent. In addition, compared with the Chinese people's conservative concept of sex and family values, Americans have an open and bold attitude towards sex. Therefore, in the relationship between men and women, infernal man cancels the roles of Li Xiner and Mary in Infernal Affairs, but reshapes Madeleine. She is Colin's legitimate lover, but also Billy's underground lover. Through the triangle relationship between Madeleine, Colin and Billy, Colin and Billy are combined together. It complicates the relationship between characters and makes the conflict of characters more concentrated. Therefore, it is not difficult to see that the localization of the relationship between the characters in the film is relatively clear.

### 3. THE EMBODIMENT OF DIFFERENT URBAN CULTURAL STYLES IN VISUAL INTERPRETATION

#### 3.1. *The film presents the temperament of the city*

##### 3.1.1. *Cultural background influences the tone of the film*

Aesthetics is of the times and nationality, so people affected by different regional cultures have different aesthetic views. And different aesthetic values determine the different visual effects of the film. For example, Infernal Affairs takes the cool colors such as gray and black as the keynote, while Infernal Affairs chooses the plain and real tone of documentary.

Chinese aesthetics is a kind of idealistic practical aesthetics, which pays attention to emotional factors, pursues a kind of effect of knowledge, emotion and will, and advocates a wonderful situation in which the virtual and the real coexist and cannot be said. Therefore, we can see that the picture of Infernal Affairs is beautiful and delicate. It pays attention to the visual expression of the picture to set off the emotional changes in the characters' hearts. At the same time, the poetic and virtual combination of ink and wash creates a romantic color. For example, when Chen Yongren appeared on the rooftop where he met with police officer Cai, the picture became ethereal. The corners of his white and black clothes fluttered gently and his steps were light (as shown in Figure 1), which had a tragic aesthetic feeling. However, western aesthetics is a kind of rational and speculative thinking of formalization, conceptualization and logicalization. More inclined to be able to find the rules of speech and personality aesthetic. Therefore, Infernal Walker continues the American realistic style. Whether it is the whole, or specific to each detail of the use of color, all present a kind of documentary simplicity and reality. Therefore, its visual tone is the restoration of the objective facts and the social situation at that time. It reproduces the bottom life of Irish people living in violence and poor streets (as shown in Figure 2), creating a strong realistic visual effect. On the visual level, it shows the reappearance of the real world, tells a pure American police and bandit film, and exposes the primitive nature of human beings.

From the romantic style of the Hong Kong version of Infernal Affairs, to the simple and rough realistic style of the American version of Infernal Affairs, we can see that the aesthetic values of different cultures determine the visual style of the film.



**Figure 1.** Chen Yongren appeared on the rooftop



**Figure 2.** Life of Irish bottom people living in violence and poor streets.

### 3.1.2. Heterogeneous emotion determines space atmosphere

Suhomlinsky once said: "the more subtle a person's emotion is, the more euphemistic and sensitive the way of expression is.". It can be seen that the inner emotional characteristics affect the effectiveness of expression. The difference of perception perspective of inner world is formed by the influence of urban culture. This kind of influence is naturally found in the details and styles of the film space atmosphere. For example, the space atmosphere of Infernal Affairs is more freehand, delicate, euphemistic and hierarchical, while the space atmosphere of Infernal Affairs focuses on realism, which is more documentary, direct and holistic.

The Hong Kong version of Infernal Affairs not only sets off the overall atmosphere of the space, but also changes the details and levels of light, shadow and color to indicate the different personalities, emotional changes and artistic conception of the characters. For example, in the scene where Chen Yongren and Liu Jianming met for the first time, along with the song "forgotten time", the warm tone of the sound shop relaxed their nervous tension. Here, the warm color change under the cool tone of the film (as shown in Figure 3) not only expresses the tense mood of Chen Yongren and Liu Jianming when exchanging information with their superiors, but also makes the audience tense in the tense plot Get a moment to relax. In the police station, on the contrary, the environment color, indoor lighting, office equipment and so on are all in a cool shade (as shown in Figure 4), which reflects the authority of the police, inviolability and awe.

For example, Frank used the dark environment to set off the mysterious atmosphere, only chose the overall visual tone change to set off the space atmosphere under the plot situation. No more thought was given to the changes in

levels and details. This may be that, unlike the lines and inner blanks in Infernal Affairs, all inner parts of Infernal Affairs have been turned into lines and put on the surface, and the emotional changes such as inner anger, fear and sadness have also been revealed by exaggerated body performance, so there is no need to deepen the space atmosphere.



**Figure 3.** The scene when Chen Yongren and Liu Jianming met for the first time.



**Figure 4.** In the police station.

The difference in the creation of space atmosphere between the two films is caused by the cultural differences between the two cities. The former is implicit and sensitive in inner feelings, which is more delicate and euphemistic on the basis of the overall atmosphere of the space, and there are changes in levels and details on the basis of the overall atmosphere of the space. The latter is a common inner emotion under the influence of multi culture, which is straightforward and documentary. Therefore, it is simple and transparent to create the atmosphere of space.

### 3.2. The film reflects the unique features of the city

#### 3.2.1. Character modeling reflects urban style

In the film and television creation, the character modeling in the film needs to be carried out according to the setting of the characters, the needs of the plot and the overall style of the film. Therefore, the character modeling of the film can clearly see the city characteristics. For example, the characters often have Chinese elements, and there are Indian elements, etc. At the same time, the implied meaning of character modeling can also see the shaping view of different urban culture.

First of all, we can see that in Infernal Affairs, most of the characters are designed in clean and bright clothes, showing a modern urban Hong Kong Gangster image (as shown in Figure 5). In the movie infernal, it aims to render the atmosphere of an old industrial city. The characters are transformed into the old Boston people with dishevelled clothes and dirty words (as shown in Figure 6).



**Figure 5.** A modern urban Hong Kong Gangster image.



**Figure 6.** The old Boston people with dishevelled clothes and dirty words.



**Figure 7.** Scene in the film *Infernal Affairs*.



**Figure 8.** Scene in the film *Infernal Affairs*.

Secondly, the characters in Infernal Affairs use the change of clothing and color to metaphorize the change of character's mood, character and identity. For example, Chen Yongren always wore black leather clothes (as shown in Figure 7) when he was an undercover. Black was a cover up of his real identity. When he received compulsory treatment by a psychiatrist, he became more calm. Under the black

leather jacket under his cover, his white shirt (as shown in Figure 8) leaked out. However, Chen Jianmin, who was like Chen Yongren and had secret undercover secrets, wore a black suit, which showed that he could not be naked. At the same time, it is also a symbol of the authority of law enforcement personnel. Later, when years of police environment made him feel that he was a policeman, his clothes changed from blue to white. Another view of the role of the infernal walker, natural, casual, regular. For example, brown sweaters, white T-shirts, dark green sweaters, dark blue shirts, etc., there is no uniform style and more close to the reality of the characters. There is no consideration of implied meaning. In addition, the characters in Infernal Affairs continue the delicate and aesthetic style of the film. While shaping the characters themselves, they will also consider the metaphorical mood and overall vision of the film. Its character modeling is basically black, white, blue cool color system, fresh and clean, to echo the film visual ink mood tonality. However, the characters in "Infernal Walker" obviously continue the straightforward documentary style of the film, and the collocation is more casual. Only considering the character's personality orientation, there is no unity of tonality for the visual aestheticism of the film.

The characterization of the Hong Kong version of Infernal Affairs conforms to its own positioning, but also serves the overall situation and has a more holistic view. However, the characters in the infernal are all in one, highlighting the individual's randomness and self. The color of human individualism is obvious. The former shows that Chinese cultural individuals obey the collective view of the overall situation, while the latter reflects the American individualistic view of freedom[6]. Therefore, we should say that the shaping of characters is different due to different regional cultures.

### 3.2.2. Scene modeling reflects the characteristics of the city

The scene selection of a film is generally the place where the story takes place. Therefore, when shooting, the scene itself has the scene characteristics of the city in the background period of the story theme. At the same time, according to the needs of the film's plot content, the scene will be designed in terms of modeling. The plot is the product of the influence of urban culture, so the designed scene will also have obvious symbols of urban culture.

For example, the setting of Infernal Affairs is in Hong Kong. The main scenes are high-rise buildings and busy streets in Hong Kong. In the "Tiantai opera" of the film, the tall glass curtain wall of the building reflects the clouds in the sky, the figure of people is graceful, revealing a kind of urban mirror image (as shown in Figure 9). At the same time, some representative landscapes of Hong Kong have been selected. In some scenes, the close glass door, the word "Fu" at the door

and the narrow corridor are all familiar to Hong Kong audiences, and also reflect the city elements of Hong Kong. In addition, in the design of the scene, because the Chinese believe in Buddhism, Infernal Affairs has designed a scene of a temple from the beginning of the film. Han Chen appeared in front of the Buddhist statues in the temple many times. Moreover, Han Chen chose to trade drugs at the wharf, because Hong Kong is a city near the sea, and smuggling is carried out by sea.

Although the director Martin Scorsese chose New York for most of his filming because of tax incentives[5], Boston's broad and leisurely small town landscape has not been replaced by the bustling and crowded New York City. For example, in Colin's new home, Boston's unique brown stone buildings and landmarks are all over the window (as shown in Figure 10). In addition, because of the different background of the story, the same plot of rooftop and transaction, infernal walker is set in the old block where Irish immigrants live in Boston. "Poor streets and lanes" are full of messy street views and mottled walls, rendering an atmosphere of an old industrial city.

From the perspective of their respective regional characteristics, regional culture will affect the film scene modeling.



Figure 9. Scene in the film *Infernal Affairs*.



Figure 10. Scene in the film *The Departed*.

#### 4. CONCLUSION

The influence of urban culture on film creation is far-reaching. From the script creation and visual interpretation, there will be urban culture. It is the background of the story theme. Therefore, the narrative style also needs to conform to the philosophical thinking and language expression characteristics of the city culture of the film. This feature is also reflected incisively and vividly in the setting and modeling of film characters, whether it is temperament or dress. The special symbols of urban culture will be attached to the settings of personality, language or family background. It is obvious that different cultures

create different aesthetics, and the tone, character modeling and scene selection of the film will be different, which will affect the visual style and make the film have different image effects. In other words, the implantation and presentation of urban cultural elements will inevitably affect the creative techniques of the film. For example, Infernal Affairs is more aesthetic and freehand in terms of vision, delicate and euphemistic in narration and implicit in expression, while infernal man pursues the spectacle and sensory stimulation in vision, and is more transparent in narration and straightforward in expression. The former makes the film more artistic and moral, and gives the audience more space for reverie. The diversity of the latter makes the film straightforward and easy to understand, giving the audience more sensory stimulation. From this, we can see that the different creative techniques and the different urban culture show different urban culture, in turn, the different urban culture also affects the performance of the film.

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