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A Comparative Analysis of "Sense of Music" and "Sense of Guilt" in Chinese and Western Films

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Abstract: The differences between Chinese and Western cultures result in systematic differences in the forms and styles of film art, the deep psychological patterns of a culture are more or less influenced by the society and ideology that gave birth to them. However, due to the natural environment, living conditions, especially the different forms of economic production and activities, people from different religious beliefs, different spiritual cores, different cultural development models. As a form of cultural presentation, Chinese and Western films show different ways of dealing with the same type of events, as well as different narrative philosophies. This paper analyzes the "Music culture" and "Guilt culture" in the image narrative strategy of Chinese and foreign films on this subject, to explain the source of the cultural differences.

Keywords: Music Culture; Guilt Culture; Chinese and Western Movies; Development Model.

1. Introduction

"Culture is a stable way of life formed by history. Like Blood, it is cast in all levels of overall civilization and in the stipulation of human memory, and it spontaneously influences all kinds of human survival activities."

The change of regional environment is one of the important factors that affect the development of cultural inheritance. In the process of creation, Chinese and foreign films show different cultural characteristics, for the sudden public health events triggered by the collective disaster, China and the West also show different ways of coping. This also shows the huge differences between Chinese and western cultures from the side. To this end, Chinese modern scholar Zhuang Zexuan has clearly stated that the Chinese people have a strong sense of morality, that people are born with "Good", therefore, we should continue to promote this "Good" through rest activities, while Westerners have a strong religious awareness that human nature is evil, therefore advocated to turn to God, through the activities of repentance and atonement to wash away evil.

The Western culture is summarized by the scholars as "The sense of guilt culture", thinks that the human all the life is in atonement to the god, redeems the inborn "Original Sin"; Chinese scholar Li Zehou summed up Chinese culture as a "Music culture", pointing out that "Chinese people always respond to life circumstances with a positive and optimistic attitude, and few people have a pessimistic mood". The differences between Chinese and Western cultures result in strong differences in the content and form of the films set against the background of public health emergencies and disasters. All of these films are based on public health events that have triggered global crises, adding fictional elements to their stories and using the typology of disasters to make them thrilling and gripping. Combined with the academic research on the cultural differences between China and the west and the characteristics of film art itself, the author believes that the comparative analysis of "Sense of music" and "Sense of guilt" culture in Chinese and western films is not only of theoretical significance, but also of great practical significance.

Theoretically, the current research on the cultural differences between China and the west focuses on the impact of translation and cross-cultural communication, while for its own culture, the study of People's ideas in film presentation is less. According to the data I have collected so far, there are few books that focus on the cultural differences between Chinese and western "Sense of music" and "Sense of guilt", most are only mentioned in the study of genre films or cinematic works. In fact, due to the differences in regional environment, religious belief, mode of production and way of life, People's own ideas are also very different in their own cultural background. Therefore, from the perspective of culture, through the specific film theme and the background of the difference analysis, from the difference summed up the creation of such films experience, not only can make more and more people see the charm of each other's culture, but also can constantly learn the experience of this kind of film skills, looking for this kind of domestic film in the typology and meaning expression between the balance point.

There are many studies on the differences between Chinese and Western culture and Chinese and western movies in the academic circle, but there are few studies on the differences between Chinese and Western culture presented by the movies themselves, from the perspective of the film itself, it is particularly important to pay attention to the way the film is presented. In terms of film content, there are many different types of Chinese and western films, which also presents a variety of themes. Throughout the sudden public health incidents of this type of film, overseas this kind of film mostly focused on showing the visual spectacle of the scene. Domestic films focus on the honest and simple brilliance of humanity in the face of disaster. It reflects the different attitudes and strategies of people facing the same problem under different Chinese and Western cultural background. In terms of film belief, the West still highlights individual heroism in the category of Public Health Emergencies and disasters, while the Chinese side pays more attention to ordinary pleasures in daily life, paying more attention to people's daily lives, they try to transcend themselves through the pleasures they gain in their daily lives.

For the comparative analysis of "Sense of music" and "Sense of guilt" in Chinese and western films, the theoretical and practical significance coexist. Film is an important way

to understand the culture of a country or a nation. It is a good way to understand the cultural differences of different countries.

To sum up, from the study of the status quo, the cultural differences between China and the west more research. With the outbreak of covid-19, a series of films about public health events and disasters have also come back to life, but throughout this series of films, China and the West have taken on different characteristics. Based on the “Sense of music” culture and “Sense of guilt” culture, starting from the Chinese and Western culture itself, through the analysis of specific films, to explore the differences between Chinese and Western culture. The main contents of this article are as follows:

The first part, from the culture itself, to explore the “Sense of music” culture and “Sense of guilt” culture of the deep meaning. “Music” culture emphasizes introspection and advocates a positive and optimistic attitude in the pursuit of realistic happiness, while “Guilt” culture relies on inspiring people's conscience, through repentance and atonement, it reduces a sense of guilt that people are born with.

The second part, the analysis of specific film works, through the theme of this type of film and the background of the story of the two aspects of the film itself.

The third part, the effective combination of Chinese and Western culture and film presentation strategy. Through the comparison of the cultural origins of Chinese and western movies, the difference between “Sense of music” culture and “Sense of guilt” culture, people who study different cultures have different attitudes towards the world.

2. The Cultural Connotation of “Sense of Music” and “Sense of Guilt”

Due to the differences in physical geography and economic development patterns, different national cultures show different cultural heritages, values and national characteristics in the long-term development process. The two different ancient cultures of China and the West show different human characteristics. Chinese civilization presents a harmonious idea, while the west mainly confronts the idea. One in this world and one in the next. Chinese people have a strong spirit of optimism, no matter what difficulties they encounter, they always face with an optimistic, positive attitude, so that the body and mind and the natural universe into one, that is, “Heaven and man into one”, this is also the highest spiritual realm they pursue, while westerners advocate “Separation of soul and body”, to exchange physical pain for soul transcendence. With the ultimate goal of soul dependence, western culture displays the characteristics of subject-object dichotomy and pays attention to empirical analysis.

2.1. The Connotation of “Musical Sense” Culture

Half a century ago, the British philosopher Bertrand Russell once summed up the Chinese national spirit as “The Chinese have always been optimistic and rational.” This was what Mr. Li later called “Musical culture.” That is, people always maintain a positive and optimistic attitude in their daily life. For a long time, under the influence of Confucianism, people are required to carry out active activities for the survival and life of life, and to maintain a harmonious mental state with people and nature, that is, the “Golden mean” way, the Chinese people are very concerned about this life, this life, the joy of daily life, contentment. The restriction of people's behavior also reflects the core of Confucianism, relying on internal constraints, as for how to practice, it needs to see the individual moral nature.

2.1.1. Nomenclature and Characteristics

Chinese music culture is influenced by many factors, but mainly on the basis of the development of Confucianism. As a Confucian classic, the Analects of Confucius not only plays an important role in the development of Chinese traditional culture, but also has a subtle influence on people for a long time, it also plays an important role in shaping the spirit of the Chinese nation. The analects of Confucius say, “When the stables were burned, the sons withdrew from the court, saying, 'Do you hurt people? ' Don't ask the horses.” When the stables were on fire, Confucius returned to the court without asking about the horses' casualties or the loss of property, but first asked if there had been any casualties. This shows Confucius's respect for the value of life, showing a “Happy” spirit of life. Zengzi in the “Study and” said: “I think three of my body. For people to be disloyal? With friends and do not believe? Not to learn from.”. Zengzi reflects on himself many times a day, whether he is sincere to the people around him, whether he does his best for others, and reminds us to get along with the people around us in a sincere manner. It is precisely because Chinese musical culture is based on a world that we can only rely on our own efforts and the mutual support of people, this determines the Confucian emphasis on loyalty, filial piety, courtesy, integrity, and interpersonal harmony. It shows the wisdom of group cooperation in traditional Chinese culture. The “Music sense culture” with Confucianism as its core pays attention to this life and the real life, and believes that there is no God to rely on, and the only one to rely on is oneself, in the Analects of Confucius, he said, “A basket of rice, a ladle of water to drink, in a humble alley, one cannot bear his worries and will not change his pleasures.” This shows an optimistic attitude towards life. It is not difficult to find that the so-called “Music culture” embodied in the Analects is a kind of philosophy of life, is an optimistic and open-minded attitude to face all the circumstances of life. Confucianists advocate harmony, “The book of Rites · Music” records that “Music, Heaven and earth also; ceremony, Heaven and Earth also order. and the old things are all, the order of the old things are different”. This shows that harmony is the supreme principle of all living things.

In the 1990s, Mr. Li Zehou first put forward the name “Musical culture” in his lecture entitled “Chinese Wisdom”. In his view, the Chinese music culture is unique to our country, emphasizing through personal self-improvement of the hard struggle, and obtain a happy feeling of life. And at the same time, attention to the earthly happiness, trying to achieve in the joy of daily life beyond.

2.1.2. Purpose and Constraint

Fundamentally, no matter which cultural model, the most essential goal is to build a better, more suitable for people to live a happy cultural society. With a long history of 5,000 years of Chinese culture, Confucianism has played a vital role, from the great harmony that ancient people yearned for to the collective work of modern times, to the common socialist ideal that people are pursuing today, the realization of communism. Both emphasize the “Optimistic” attitude towards life, the “Yue Qun” survival wisdom, and the “Yue Sheng” spirit of life, reflecting the Confucian loyalty, filial piety, etiquette, justice, integrity, in order to build a better society.

Chinese culture has been greatly influenced by the ancient ideological trend, and in the long course of its development, it has gradually adopted the advantages of many families, from Confucius' three principles and five norms, "The monarch and the minister are righteous, the Father and Son are father and wife are obedient", is the very important moral standard that maintains the social order, but this also only proposed a slogan a standard, as for how to practice, what is needed is individual morality. Throughout a series of disaster-type movies at home and abroad, it is not difficult to find that western films generally highlight the personal heroism, there are messiah type of people exist.

2.2. The Connotation of "Guilt" Culture

According to the Bible, Adam and Eve were the first people in the world. They married and lived happily in the Garden of Eden. Later, because Eve secretly ate the forbidden fruit, Adam ate it with her, found out by God, God drove them out of paradise. The "Original sin" they committed was passed on to later generations in a genetic way and was sinful from birth. The so-called "Guilt culture", is for atonement activities, to conquer nature, beyond their own, and finally atonement completed by God's approval. This people-oriented "Guilt culture" of the west, where people are born with an absolute moral standard of restraint, can only rely on constantly enlightening conscience, and through repentance and atonement to alleviate the guilt of the human heart.

2.2.1. Nomenclature and Characteristics

American writer Benedict first put forward the concept of guilt culture in his masterpiece Chrysanthemum and sword-types of Japanese culture, she refers to the American government as a "Culture of guilt".

As a kind of spiritual belief, religion is closely related to the formation of national culture, and the "Guilt culture" in the west is closely related to the development of religious culture, the "Guilt culture" originated from the "Original sin theory" in the Christian doctrine. The seven deadly sins listed in the Bible are pride and envy, anger and laziness, greed and lust, and gluttony. This "Seven deadly sins" is said to be a sin, in fact, in my opinion, this is more of a human desire. Only by keeping these desires in mind and keeping them in check can a person not commit a crime. Western "Guilt culture" is the basic core of guilt culture, which is derived from religious doctrines.

People in the context of a "Culture of guilt" have an absolute moral code that is buried deep within them, and when they do or say something that violates that code, even if no one knows that they will be extremely painful self-blame, and attempt to absolve this guilt through confession and atonement. The western people, influenced by Christianity, are born with "Original Sin". The individual and God can be directly connected and accept their inner moral constraints, people feel guilty. It is precisely because of this cultural background, once people make a mistake, no external influence, they will feel violated soul, will be embarrassed. Therefore, as long as people have done improper behavior, since the violation of the inner moral behavior has become a fact, people need to pass some other behavior to resolve in order to achieve self-salvation, there is also a "Guilt culture" in the environment of people often to repent and atonement in such a way to alleviate the inner sense of guilt.

In short, the so-called "Guilt culture" is to establish a moral absolute standard in society, relying on the conscience to inspire people to follow this moral standard. When people feel that they have violated "Absolute moral standards," they are filled with guilt, even if the act is known only to themselves, and can be released through acts of repentance and atonement, and they will suffer for it.

2.2.2. Purpose and Conditioning

No matter which culture form mentioned earlier, its ultimate goal is to build a better social environment for people to live. There is an absolute moral standard in western culture, once people touch this moral standard, no matter whether they live or die, they will inevitably have to accept moral judgment. It is obvious that the ultimate goal of "Guilt culture" is to persuade people to be good, through which a "Good" social order is presented.

The way to do good is by keeping in mind the absolute moral standard in social life, and if you violate this moral standard, even if it is not known to others, you will have a kind of psychological uneasiness, remorse, shame, and guilt. People think that if they make a mistake, even if it is small, the Holy God will not be deceived. Therefore, there are ways of repentance and atonement to assuage the guilt. At this point, under the influence of this culture, the development of Western civilization has played a very important impact. The individual is deficient, is guilty, everyone should always reflect on their own, always remember that the holy God gives people moral standards.

In the movies, looking at the type of public health emergencies and disasters in the movies, the western screen highlighted a strong personal heroism, the existence of a universal messianic type of characters, relying on inspiring people's conscience, and Abating guilt through confession and atonement.

3. The Fusion of Chinese and Western Culture and Disaster-type Films

In recent years, many Chinese scholars began to interpret the differences between Chinese and western cultures from different angles. In the process of cultural inheritance, although some traces will be washed away by the long river of history, but the inherent characteristics of culture will not disappear.

Film is the product of a specific culture; it is like a mirror to reflect a country or national culture. Therefore, the analysis of film is a good way to understand the cultural differences between different countries. There are strong cultural differences between the east and the west in the content and form of the films about public health emergencies. Throughout this type of film, are based on real events as the background for the story of creation, the use of typological approach, breathtaking, gripping. Public health event is an important event concerning people's life safety, and it is also the focus of people's attention. The phenomenon of presenting the reality in the form of film art creation has also drawn the attention of the academic circle, therefore, this paper explores the differences between the theme expression and the story design through the presentation of Chinese and Western films on public health emergencies.

3.1. Themes and Story Backgrounds of Chinese Films

The film presents the reality, the theme of the Chinese-language public health emergency film focuses on a kind of humanistic concern, and the theme of the film presents the true feelings between people in the face of major disasters,

even in the face of unprecedented disaster events, people have a positive and optimistic attitude, the construction of the film theme is a good embodiment of “Music culture”.

3.1.1. Movie Themes

The definition of disaster movie refers to the large-scale disaster events of human society as the theme, to a suspenseful plot and disaster landscape show as the main viewing effect of the type of film. This kind of film plays a very important role in Hollywood. It not only provides the audience with emotional satisfaction, but also reveals the deep cultural psychology to a certain extent, an ultimate concern for the fate of mankind.

In his book musicality culture and practical rationality, Mr. Li Zehou put forward that “Musicality culture attaches importance to the non-separation of soul and flesh, and affirms the existence and life of human beings in this world.”. Even in times of darkness and disaster, we believe that the future is bright.”. In our life, no matter how great difficulties and setbacks we encounter, the Chinese people in this cultural background can face them with an optimistic and positive attitude, always firmly believe that at the end of the road waiting for us must be flowers in full bloom.

Disaster film is different from other theme patterns, aesthetic style, narrative features and creative techniques, and has achieved better visual conflict and aesthetic effect in the process of development. In the face of disaster, ordinary civilians show no fear, sacrifice themselves, self-sacrifice, save others from fire and water, and gradually grow into civilian heroes. The whole film takes civilian heroes as the main line, and groups of heroes as the secondary line, the two complement each other and blend narrative, showing a complete story. The theme of Chinese films generally promotes the “Good” side of human nature, focusing on the face of disaster and life-threatening moments, people exude a “Sacrifice yourself to save others” noble feelings, eulogizing the beauty of human nature, and then showing a kind of beyond the film beyond the disaster category of the theme implication.

3.1.2. Background

In the background of this musical culture, this series of movies are based on the major public health safety incidents that occur in the real world, adding some vivid generalizations and employing the artistic techniques of disaster films, presents a suspenseful story, so that the audience emotional resonance, as if immersive, give the audience a unique feeling, so as to achieve success. This series of Chinese films focuses on the reflection of love through ordinary daily life.

First of all, in the face of disaster, everyone, every country will show a sense of powerlessness, is we cannot avoid, but with what attitude, what kind of way to face, the east and the west have shown great differences. Through the presentation of the film, people can see more clearly the different measures people have taken in the face of the disaster, and can also draw lessons from it, in the future encounter the same type of event, what can we do to minimize the damage. This kind of prophetic expression which reflects the reality and surpasses the reality, like a kind of future reappearance, gives people a lot of enlightenment and coping measures, which is the unique presentation way of disaster movies. The film “Sars Life” is based on a major public health event in our country in 2003, “Sars” as the background, the film's themes are the spread of disease, the public's response and the dedication of medical staff. This disease has the characteristics of spreading quickly and spreading widely, so the virus infection rate is very high, and many people have died of this disease, including the medical staff in hospitals, which has caused the medical staff to have a sense of fear, the most important theme is that to be a health care worker is to serve the patient, to live and die with the patient. Show a great love.

Secondly, on the disaster film in the main characters of the image. The portrayal of the main characters in disaster films is mainly reflected in the brilliant performance of the mission in the disaster or sacrifice for others, or regardless of personal interests, dedication to the people. In addition, the heroes of the heroes in the process of overcoming the disaster plays a very important role. When word got out that a suspected case of SARS had somehow gotten on the 1,120 train in the same movie set in 2003, there was panic everywhere. Faced with such a situation, the government to prevent social panic, panic, to maintain normal social order, sent a doctor Yang Ping to launch a search operation. Yang Ping shoulder heavy responsibility, self-sacrifice, had to leave already infected with the virus, has been dying mother. Resolutely boarded the train, along with other doctors, train staff and soldiers, risked their lives to challenge this “Thrilling journey.”.

Again, Love in disaster movies. Some people regard love as life, some people die for love, although disasters cannot be avoided, but it is also these emergencies can most verify the human heart, this is to use life to compose the beautiful legend of love. The film “38 degrees” is also set against the backdrop of the 2003 SARS epidemic, in which a strange couple, separated by the epidemic, move in together, in the face of the psychological fear of SARS and strange men and women in the same room embarrassment, the two have from the initial big eyes staring at each other to later gradually get along, in the day and night to get along with each other. In contrast to the tense atmosphere of self-doubt in the face of disasters in the west, Chinese-language films show mutual encouragement and mutual affection in the face of disasters, which embodies the Chinese people's long-standing optimistic philosophy of life.



Fig 1. The film “38 degrees”

Finally, the details of the disaster film. Disaster film in the general design of the character is cleverer, the film “1976 Tangshan earthquake” in the specific description of the scene when the earthquake occurred, the details described vividly. At the moment of the earthquake, tall buildings were torn apart and collapsed, telephone poles were short-circuited and burned, people jumped off buildings one after another in order

to survive, the whole earth shook, and soon, bodies were scattered all over the place, panic-stricken people scurried about, many of them losing their precious lives in their sleep. The pain and despair of the hero in the face of his son's and daughter's life choices are all well depicted in the film, even though the whole film only lasts for a little more than an hour, but the magnitude of the earthquake's destructive power is displayed in a dynamic form, as if the audience were there.

3.2. The Themes and Story Backgrounds of Western Films

The culture of guilt was originally developed from the doctrine of "Original Sin" in the Christian doctrine. Under this cultural background, the story background design of the western public health emergency film is quite different from that of the Chinese film, the setting of the story is often very different from that of a Chinese-language film. Unlike a Chinese-language film, which focuses on everyday life, it is also full of imagination, as an art form, the theme of the film rises to the philosophical proposition of ecology, eschatology and transcending physical life.

3.2.1. The Theme of the Film

Augustine believes that "Through the physical relationship of the original human nature of his degradation passed on to the person born, and future generations have been condemned in the body.". All People's psychological activities are driven by this sense of guilt, and the themes derived from this cultural background are quite different from those of Chinese-language films influenced by Confucian culture.

The settings of western films set against the background of public health emergencies and disasters are quite different from those of Chinese films. The settings of western films are often beyond the scope of daily life, based on real events, they often employ artistic techniques such as fiction and imagination. Combined with the previews of natural disasters and the sense of ecological crisis, western films are majestic in their expansive vision, with the sound of collapsing skyscrapers and exploding gas pipelines deafening, the ant-like stampede for the existence of life, the people all present a magnificent mass. A big part of our happiness today is due to advances in technology. Here, we should always keep in mind the selfless dedication of workers in science and technology and remain grateful, but at the same time, we should constantly remind them that they should live in harmony with nature, otherwise, the exploration of civilization will become the backwash of ecological deterioration and the predicament of scientific and technological civilization. Eventually, we will pay the price with our lives and property, which requires us to demand that we, should do our bit, to preserve our ecological civilization.

In short, the themes of the western films are quite grand, warning people that while pursuing a happy life, they should also interact positively with the natural environment, they focus on the theme of equality for all and the equality of life. One of the most striking is that there is a universal presence in movies of people playing the role of Saviors, who are given a sense of justice, a mission, and a will power that transcends ordinary people. This is the cultural background of Christian-influenced guilt.

The ideas of the underlings.

3.2.2. Background

In the film "28 days later," the dimly lit, green lab lights, and gory scenes make the opening scene compelling enough for the audience to pay attention, it's also in keeping with the grandiose story settings of western films. A mythical virus called "Fury" quickly swept through London, and the city was soon infested with zombies, people in a state of extreme panic, some actively seeking shelter, some showing the ugliest side of human nature, the commander of the military is such a distinctive figure of human ugliness, his selfish use of his position to make the behavior of the ugly side of human nature, is a metaphorical expression of culture itself.



Fig 2. The film "28 days later"

In the film infectious disease, a fast-moving and deadly infectious disease quickly swept across the city, in the face of the reality of human insecurity, the most fundamental shortcomings of human nature exposed. Add to that the malicious guidance of the conspiracy reporter Allen, and you've got a riot of burglaries and looting. But it was in this bleak landscape that Dr. Mills, the woman scientist Orantes, and others lit up the darkness like a beam of light, representing the brightest side of human nature, their self-sacrifice, completely regardless of personal safety, constantly fighting with the virus, leading people from the dark to the light, to maintain the safety of people's lives and property.



Fig 3. The film "infectious disease"

In the film "The seventh order," a veteran who at first seems stingy, verbose, and even a little selfish is taken as the main character in the end of the story, in the final moments of the crisis, he and his new young neighbor, Kirk, to turn the tide, fully demonstrated the great mission of the philosophical proposition, on behalf of the civilian hero, but also on behalf of the western film "Savior" character.



Fig 4. The film “The seventh order”

Under the influence of the Christian culture of guilt, the image of the “Messiah” is common in the event of a major disaster, jim in 28 days later, Kirk and Oracio in the 7th order, Thomas and Irene in contagion, all of them have saved the day, given a sense of justice, purpose, and willpower that transcends ordinary people.

4. Comparisons of the Cultural Origins of Chinese and Western Films

In the long course of human history, every nation has created its own unique culture. The material and cultural and spiritual wealth created by people living in various parts of the world in their long-term socio-economic production, life practices and activities, it not only fully reflects the modern people's urgent pursuit of a better life, but also fully reflects the modern people's aesthetic outlook on life, values and perfect outlook on life and other basic concepts. However, modern people in different historical regions have different cultural concepts, values, cultural characteristics, and artistic works, as well as the social life culture custom and so on many different aspects still present the very strong cultural difference. As a kind of artistic presentation, Chinese and Western religious films also show a great difference, the main reason is because of the natural environment, living conditions, in particular, they are the differences in the forms of production, life and the psychological contents of social activities, the formation of different national religious beliefs, and the different spiritual and cultural cores of society, different modes of thinking on economic, cultural and social development.

4.1. Different Religions

Whitman once said, “Without faith, there is no life and land.” It is obvious that for both the east and the west, religious belief plays an indelible role in the process of social and historical development.

As we know now, in the time of ancient man, primitive man, which evolved from the great ape-like animals, was called ape-man, the most fundamental difference between him and other animals, was their ability to consciously manufacture and train with assistive tools. No essential cultural differences have been found in the many ape-man cultural sites found around the world, but in the long course of human history and human labor and life practices, the primitive people in China and the west were constantly exploring and summarizing new experiences, and the continuous improvement of production tools and manufacturing techniques eventually led to the emergence of a large number of human surplus labor products, changed the modern people's daily life and the mode of production, and then directly triggered the modern people's concept of life, consciousness of a huge change. Gradually, due to the great physical geographical differences, the continuous evolution and development process, the European continental settlements began to gradually move inland to develop food and animal husbandry, the cultivation of food crops in our country has always dominated the economy. Two completely different modes of production in China and the West gave rise to different ideological and cultural awareness, which has long been deeply rooted in the subconsciousness of the people of all ethnic groups in the country, today, it is still widely reflected in the daily economic, social and cultural life.

In the early days, the development of science and technology still had great limitations. People could not give a reasonable explanation for some important natural phenomena, judicial judgment, moral judgment and so on, religious culture came into being, and later in the long-term development process, science and justice gradually independent, but its impact on the ideological and cultural left a long-term imprint on people. Because of the regional difference, the religious culture of China and the West also presents the difference of “Pluralism” and “Monism”.

First of all, the differences between Chinese and Western religions are mainly manifested in the historical origin. Throughout the long history of mankind, Chinese traditional religious belief culture was the inevitable outcome of the eastern nobles' crazy pursuit of material and spiritual pursuit The traditional religious belief culture in the west is a kind of spiritual sustenance in the bloody social, political and economic struggle, and then gradually produced a religious belief. The major religions in our country include Buddhism, Taoism and Confucianism. The Buddhism founded by Prince Sakyamuni was introduced into our country at the end of the Eastern Han dynasty. As the saying goes, “What comes out of the blood vessel is blood, and what comes out of the water pipe is water.” The prince's religion was largely in the service of politics and the consolidation of power. Taoism is produced in order to cater to the scholar-officials for the art of eternal life and produced, Confucianism is what we call the Confucian culture, our cultural tradition by the great influence of Confucianism. Western religions have Islam, Christianity, for them, a country's religion is their spiritual sustenance, their faith.

Secondly, the differences between Chinese and Western religions are also reflected in their beliefs. To a large extent, the eastern religions rely on people's material desires. For example, Taoism was originally founded to seek immortality, and Buddhism's main religious activities are burning incense and worshipping Buddha, hoping to achieve everything they want and achieve everything they want, Confucianism has long been known as Orthodoxy, a weapon used by rulers to maintain feudal rule. The Western religion is mainly a spiritual sustenance, no matter which religion is through the way of repentance and atonement to pursue spiritual liberation.

Finally, the relationship between Chinese and Western religions and politics is also different. Chinese religious culture was imported from outside, and was respected by the emperor, and finally realized the unity of politics and religion. But the west is completely different, the western religion advocates is the spiritual level of things, separation of church and state is the main theme.

Due to the differences in regional, political and economic development, there are many differences between Chinese and Western religions, the development of religious culture

will still last for a long time. The difference between “Multi-element” and “One-element” in religious culture is reflected in the film, which reflects the different ways of dealing with disasters and the different ways of artistic presentation.

4.2. Different Spiritual Cores

Looking at the different national spirits of China and the west, it is not difficult to find that the national spirits of China and the west both pay more attention to people and human society, he combined the politics and the individual well, and transformed the moral constraint regulated by the politics into the internal constraint of the individual gradually through the words and deeds, and thus maintained the ruling order and created a good life atmosphere. The ancient Greek philosopher Socrates believed that only by improving the individual soul, individual behavior will have self-discipline, city-states can be better governance.

Because of the differences between the geographical environment and the economic development, the spiritual core of Chinese and Western culture is very different, and this difference also influences the development of film. First of all, both China and the west are concerned about people, but the focus of attention is very different, for a long time, in the whole process of the development of traditional Chinese Confucian culture, people have always stressed that is the people in society, the emphasis was on “The unity of man and nature”. Presented in the film, people often encounter a disaster is a group of action, people have their own role, together through the crisis. According to Protagoras of the Greek school of wise men, the subjective feelings of human beings are the standard to measure all things, the life of human beings in reality is painful, and the faith pursued can only be entrusted to God, the separation of flesh and soul. “Separation of body and soul” in the film, is that when people are in trouble, often a kind of messiah to lead people out of trouble.

Secondly, the difference between Chinese and western culture is also reflected in the different point of view of dealing with the relationship between individual and society.

Confucianism has long been respected by the emperor, as an Orthodox thought, emphasis on social hierarchy and order, to maintain feudal political rule. Since the time of ancient Greece, Western thought has emphasized that all men are created equal, believing that human rights are endowed by nature and that there is no hierarchy between people, this laid the foundation for the later Western political idea of freedom and equality.

Finally, in the natural science research attitude between China and the West also shows a great difference. Traditional Confucianism Emphasis on the unity of man and nature, focusing on the study of man and ignoring nature. The study of Western thinkers shows different characteristics, its humanistic spirit is full of rationality and passion. These are presented in the film, it shows the Chinese film story of the ordinary, ethical, and western films are often a grand narrative background, sci-fi camera settings.

4.3. Different Modes of Cultural Development

“Chinese culture is very inclusive,” he said. “This 'changing from Hawaii' culture is a biological phenomenon. “When two parents cross, the offspring will only show the traits of one parent and the other parent will not show the traits of the other parent,” Zhao said, throughout the history of Chinese culture, we can clearly see this phenomenon. It is not only the collision and communication between the domestic nomads and the central plains, but also the communication with the western foreign cultures. For a long time, Confucianism was respected by the rulers, especially after Emperor Wu of the Han dynasty adopted Dong Zhongshu's suggestion to “Depose 100 schools and respect Confucianism alone”, neither the nomadic culture nor the western culture can take the place of the low position of Confucianism, which only adds some new contents to the core of Chinese traditional culture. The development of Chinese culture is also the birth, development and growth of Confucianism.

The pattern of development in western culture has been summed up by the biological term “Hybridity.” As Liang Qichao said: “The common example of physiology, where the two sexes are combined, the results will be better.” The process of Western cultural development is the form of this, the pattern of cultural development contains many aspects. The source of the development of Western culture is not an independent cultural system, but two different cultural connotations of Greek culture and Hebrew culture. The Greek culture emphasizes rationality, and the cultural content is characterized by strong rationality. Hebrew culture is a kind of religious culture, so it represents a kind of divinity, which also lays a compatible model in the development of Western culture. The form this culture takes is clearly “Leaderless”.

5. Conclusion

In this special period when the covid-19 epidemic broke out all over the world, movies about public health emergencies not only showed people an aesthetic feeling, but also presented social reality as a form of cultural presentation, Chinese and Western films show different ways of dealing with the same type of events, as well as different narrative philosophy. Fundamentally, the deep psychological patterns of a culture are more or less influenced by the traditional ideologies that gave birth to them, with the ultimate aim of building a better society. But because in the long course of human history, any nation has created its own unique culture. The material and spiritual wealth created by people living all over the world in their long-term social production and life practice reflects People's pursuit of a better life, it also reflects people's aesthetic, values and outlook on life.

To sum up, it is mainly due to the natural environment, living conditions, especially the different forms of economic production and activities, the formation of different religious beliefs, different spiritual cores, different cultural development patterns. Chinese and foreign films with this kind of subject matter, through different ways, show people in different cultural backgrounds look at the same event from different angles. The two different ancient cultures, China and the west, show completely different human characteristics. Chinese people always face life situation with an optimistic attitude and rely on the natural unity of body, mind and universe, while Westerners always get the idea of ascension at the expense of mental and physical tension and pain, with the ultimate goal of soul dependence, western culture displays the characteristics of subject-object dichotomy and pays attention to empirical analysis. With the trend of world economic integration, ethnic exchanges have become more frequent, in the process of exchange to promote cultural prosperity.

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