

Artistic Expressions of Regional Cultural Elements in Domestic Highway Movies

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Abstract: Recently, road movies have appeared in China. Through continuous exploration, the combination of domestic road movies and regional characteristics has embarked on the road of pioneering and innovative, and the market share has been increasing. Domestic movies with unique models and elements are the first choice for most audiences and theaters. Highway movies are the types of movies appearing in the Chinese film market. The development of domestic road movies started relatively late. By learning the innovative types of mature western road movies, it is a different development path from that of foreign countries. The short development of more than ten years has formed a unique local artistic style, and excellent works have emerged, which has become one of the important components of Chinese movies. Through literature review and cultural research methods, this paper combines various story choices, story models and character settings in different stages of Chinese road film development and domestic road film development for more than ten years. This paper studies and discusses the regional characteristics of Chinese road movies and the analysis of spatial landscape characteristics. In the film art, the unique temperament of domestic road movies exists and plays a unique role in disseminating the mainstream value. It is good at expressing the alienation of human nature in the process of modern civilization, and can reflect the absolute superiority of Chinese road movies compared with Hollywood road movies and Western movies. In the process of creative development, domestic road movies continue to integrate and develop new elements in the local environment. In creation, it pays attention to the real life and spiritual world of human beings, reflecting the unique cultural temperament and spiritual significance of China.

1. Introduction

Highway movies are the types of movies appearing in the Chinese film market. The development of domestic road movies started relatively late. By learning the innovative types of mature western road movies, it is a different development path from that of foreign countries. The short development

of more than ten years has formed a unique local artistic style, and excellent works have emerged, which has become one of the important components of Chinese movies.(Wang Lijuan,2016) Through the analysis of the development history of China's road movies, as well as the stories, story patterns, character settings and the characteristics of space landscape in different stages of the development of domestic road movies in the past ten years, this paper studies and explores the regional characteristics of China's road movies.

Road movies, also known as road movies, were born in the United States in the 1960s, during which the United States fell into the chaos of the Vietnam War. Anxiety has created a series of films that show loneliness, rebellion, anger and discontent. For example, *Bonnie and Clyde*, *The Easy Knight*, *The Flowers of the End* and other movies.(Wang Jia, Gushan,2016) This type of film combines Western, gangster, comedy and other types of elements, starting a colorful and exciting journey with the owner's convertible. The mental world and the spiritual changes of the main characters are put forward. A film genre that combines Western, comedy, violent crime movies and many other movie elements. Movies use travel and roads as storytelling devices, and the movements of roads, vehicles and people are used as image markers. It can be the only destination for a particular trip or search, escape or find a particular destination.(Li Juan,2017) Seeking or rediscovering love, freedom, change, redemption, self, presenting the protagonist psychological or spiritual changes, expressing rebellion, searching, communication and other themes.

As a medium, movies also have abundant ecological and cultural patterns and geographic landscapes. Road movies present geographic landscapes and styles through the lens, but through these landscapes and styles, the role of narrative expression and deeper producers pass.(S Wan,2020) Aesthetic thinking. Because people are aesthetically attractive, they always want to enjoy beautiful scenery in movies, stimulate their imagination and emotions, and find their destination. This is the acceptance of aesthetic behavior. This action makes the role of film level setting stand out.(Li Lin,2016) Western road film directors fully understand this by using a large number of beautiful scenery in road, car, desert and other road movies. This kind of landscape is not limited to the expression of geographical environment in movies, but to stimulate the audience aesthetic imagination, create a fantasy, imagine their protagonists and innocent road, without breaking and worrying. Enjoy the beautiful natural scenery and satisfy your desire to escape from reality. China geographical environment is complex and diverse.(Li Zhifang,2015) For example, the main landscape of "No Man Land" is desert, the main color of the landscape is empty and uninhabited, and the main landscape of "Falling Leaves Back to Root" is the mountain area in the south. The road is hazy on the hill, which is as beautiful as ink painting. Poetic flavour. The landscape features of the two films are on the contrary. The former is firm, while the latter is gentle, combining a wide range of Oriental spirit. The umbrella of the three protagonists homeland is a beautiful and peaceful place, not a deliberate search for such representative landmarks as the West Lake of Hangzhou. It was built on land that was not widely known at that time. Obviously, filmmakers have captured the rules of highway movie landscape setting, used aerial photography to emphasize the constraints of the road, improve the depth of the scenery along the way, and show a variety of unique ecological environment. Landscape types, such as forests, swamps and deserts. It not only conforms to the background characteristics of the story development, but also provides the audience with real scenery enjoyment, enhances the charm of the film, and plays a role of content.(Yang Lei,2015)

In domestic road movies, audiences can not only understand the customs and habits of different nationalities in different regions, but also experience the local cultural characteristics with profound national imprints through the performance of mobile landscape. In Chinese road movies, the anti-human activities such as drug abuse, crime and violence in western road movies have been abolished and replaced by Chinese elements such as region, folklore and local culture.(Akshit Nassa,2021) Through visual means to show the characteristics of Chinese culture. You can intuitively

experience various folk customs in the movie story space. For example, in "Fallen Leaves Return to Root", the body should be "Fallen Leaves Return to Root", "Sea of People", who and the customs of the elderly on the bus, "false benevolence and righteousness" on the funeral tattoo. Working in the cemetery and smoking Gaoxiang is the local culture of China and the folk custom of "To the End", the landscape of the Qinghai - Tibet Plateau in "Turning Mountains" and the Spring Festival in "Man on the Road".(Du Xiaoyan, Liu Chengxin,2016) It is like a picture that vividly illustrates the customs of our country.

The concept of "local culture" has been developed in western human geography and geo - cultural geography. Chinese scholars have created "local culture" and "local culture" after the accumulation of human geography and cultural knowledge and the evolution and innovation of theory.(Li Bin,2015)This concept mainly studies human behavior and thinking patterns in specific fields, which is the sum of human material and spiritual civilization in specific fields. With the development of economy, the convenience of transportation, the development of transportation and the communication between different regions becoming more convenient, with the integration of culture, the mission of protecting local culture becomes more and more important. This film is an important medium of communication and a modern art form. It has long been associated with the local culture so that the audience can see the natural scenery, lifestyle, customs and characteristics of a particular area in the film. Culture is very important for film making.

In the vast Chinese culture, local culture has been accumulated for thousands of years, not only unique, but also diverse in form. More importantly, it represents China wisdom and emotions. Folk customs, traditional crafts, ecological characteristics, religious beliefs, lifestyles and other aspects have distinct regional and national characteristics. This development of local culture often emphasizes the development of local characteristics, changes in regional derivatives of animation products, and improves the overall strength of the local economy. At the same time, through local culture to promote the economic development of local cultural brand name cards. Economist Romer pointed out that new ideas will create endless new products, new markets and new opportunities for wealth creation. Local culture is a collection of material and spiritual cultures in specific areas. In road movies, filmmakers experience Chinese movies in the flowing local landscape and create unique Chinese geographical landscape by using and expressing local cultural elements. New trends and directions.(Lost name,2015) Each type of film has its own fixed and conscious space. Domestic road movies far exceed the story of the film. With regard to the background of the times, road movies and local cultures emphasize the importance and interest of traditional culture in the increasingly rational modern life as concepts in the same context. On the other hand, "local culture is a kind of cultural family produced in the context of modern society. It is based on the social background of emphasizing differences, communication and development. People are based on different levels of local settlements and cultural diversity. On the other hand, through the interest in landscape differences and the formation of a cultural system, on the other hand, the development of roads and transportation provides a modern mobile experience for road movies, while people experience the convenience of modern life and come to mind. Difficulties of identity and cultural insecurity. Highway movies emphasize that filmmakers return to the spirit of nature, mainland and tradition, pay attention to local culture, and focus on local space through images.

2. Methods

2.1 Literature Analysis

"Documentation" refers to any carrier that records relevant knowledge and all materials, including books, newspapers, papers, archives and scientific research reports, through words, pictures, symbols, audio and video recordings. Cultural assets, movies, recordings, videos, slides and other physical

forms of materials, as well as written materials, computer-used CD, CD and other electronic forms of data. Literature is of great value in the development and research of human society, history and culture. Previous research results have been absorbed and borrowed because human society is likely to develop so rapidly. In order to have sufficient information, educational research needs literature research, acquisition of research trends, and understanding of previous and previous research results. Document research is an essential step in any research work. Document research method is an old method of studying life science, and it is one of the most basic methods in educational science research. Document research methods refer to the collection, identification and combination of documents. Through literature research, scientific understanding of facts, understanding of educational facts and exploring educational phenomena are formed. Through the domestic scholars' research and Discussion on highway movies, this paper summarizes and summarizes the current research situation, determines the research direction, and organizes the discussion on highway movies.

2.2 Cultural Research Method

Media and Cultural Research Methodology: "Cultural Research" was proposed against the background of academic resistance, social relations and social significance dispersion. This paper uses the method of "cultural research" to interpret and analyze the domestic road movies and phenomena, and reveals the ideology and discourse behind the text in the local cultural background of the real world. At the same time, it draws from the theoretical achievements of local culture, explores and organizes the expression of local culture in domestic road movies, and analyses the image and importance of local culture in the artistic expression of domestic road movies.

2.3 Case Analysis

Through the interpretation of the works of foreign classical road movies and Chinese road movies with wide influence. To seek the commonness and individuality of Chinese road movies and to explore the narrative essence in the text. In view of the current situation of the development of road movies in China, the narrative characteristics of road movies in China are summarized and summarized.

2.4 Data Analysis Method

By collecting, summarizing, summarizing and analyzing the relevant data of China's road movies, this paper grasps their laws and characteristics, and combines the influence of China's road movies on audiences, boldly predicts and prospects the future development trend of China's road movies.

3. Experiments

Road movies, especially the combination of narrative methods and regional culture, are characterized by complexity and diversity. With the follow-up of the protagonists, Chinese road movies mainly involve Western Region culture, Yunnan culture, Qinghai-Tibet culture, Guizhou-Guizhou culture, Sanjin culture, Bashu culture, Lingnan culture and foreign Southeast Asian culture. In view of the complex mobility of the film road and the interaction between people and the land, it cannot be strictly divided by the regional cultural circle. The regional cultural circle mentioned by the author is based on the application of regional road art. Used for regional cultural elements.

As a geographical concept, the word "Western Regions" has been used since the advent of the Han

Dynasty. It was called "Xinjiang" to Emperor Ganlong of the Qing Dynasty, and then in the 18th century was called the Western Regions. Zuo Zongtang was relocated, and Xinjiang was officially established. People still call Xinjiang the western region, with more written colors, unique alien dreams and touching history and the feeling of remembering time. From the Jade Road to the Silk Road, ethnic groups often migrate, religious hierarchies overlap, and the cultural channels of the Far East and the West transport not only jade, silk, but also species, porcelain, tea, paper, spices and civilized systems.(Wang, N.,2021) As shown in Table 1, more and more Western cultures are appearing in front of the screen and being understood by more audiences.

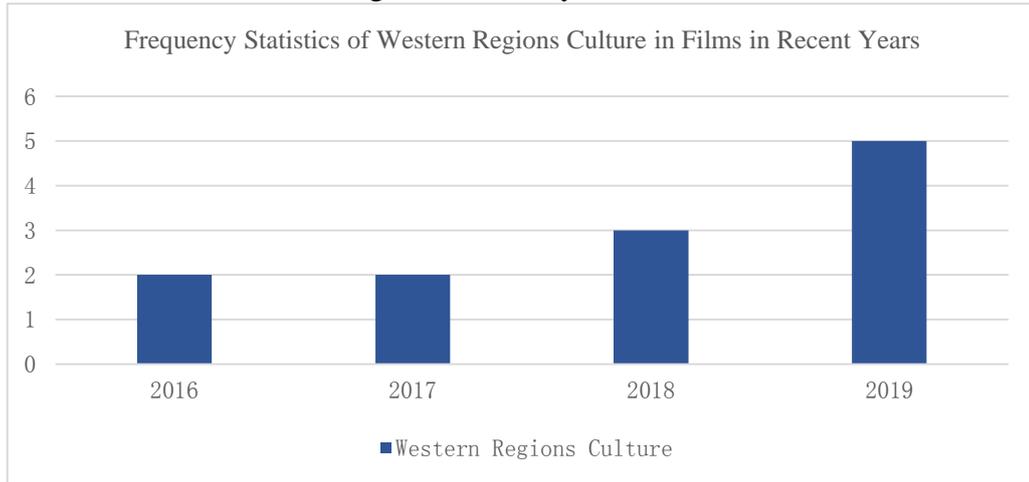


Figure 1. Frequency Statistics of Western Regions Culture in Films in Recent Years

"No Man's Land" is the first Western movie in China. Director Ning Hao moved the camera lens to the desert in the northwest. Xu Wei, Huang Wei and Ninghao cooperated again. "No Man's Land" through a black form of humor, it conveys a thought about human nature, against the choice of good and evil!

According to figure1, Yunnan culture is mainly produced in Yunnan Province in southwestern China, covering an area of about 10,000 square kilometers. The geographical location of Yunnan is intricate. Geomorphologically, there are majestic and steep valleys and undulating lateritic plateau; widely distributed karst landforms and some mountain basins; lagoons and turbulent rivers have a plateau lake with a horizontal mirror. In terms of topography, western Yunnan is an extension of the Qinghai-Tibet Plateau. It is a vertical Valley in the Hengduan Mountains. The Eastern and central parts of the Yunnan Plateau are called the Yunnan Plateau and are part of the Yunnan-Guizhou Plateau. As shown in Table 2, Yunnan culture has become more and more prosperous in China's road movies.

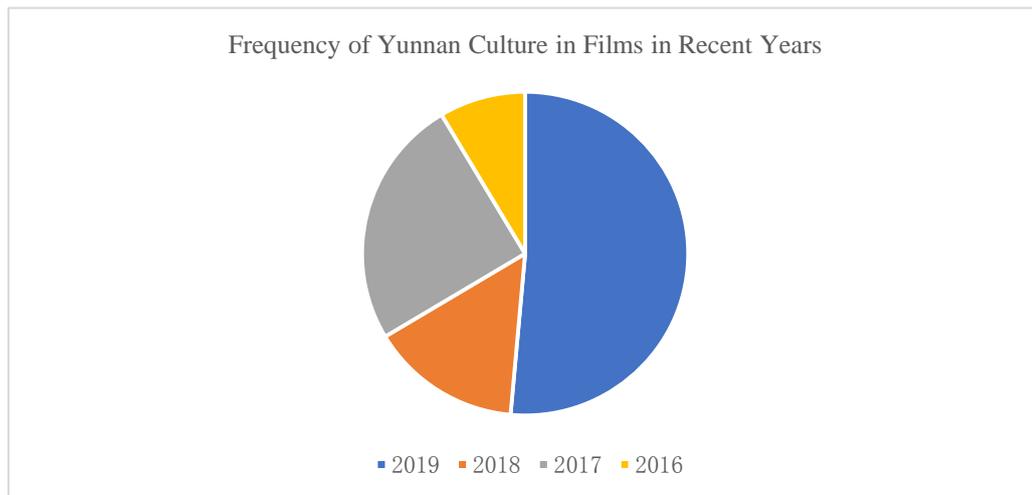


Figure 2. Frequency of Yunnan Culture in Films in Recent Years

According to figure2, the Court on Horseback is the true story of the grass-roots judges of the courts in the northwest of Yunnan Province. At the beginning of the film, we told ourselves, "In the mountainous areas of Northwest Yunnan, the mountains are steep, the roads are rugged, the land is sparsely populated, and more than a dozen ethnic minorities are scattered. "In order to settle disputes among ethnic minorities in the region, the courts on horseback came into being.

Qinghai-Tibet region is a place with diverse cultures and unique geographical location. This multi-ethnic land produces tangible cultural heritage and rich intangible cultural heritage. It has rich national characteristics and original ecological beauty, such as myths, epics and music. Dance, drama, art, painting, sculpture, paper-cut, shadow play, embroidery, clothing and various labels, popular activities, mass festivals, mass sports activities and other arts and crafts. As shown in Table 3, the unique physical and geographical environment of the Qinghai-Tibet Plateau has a profound impact on the economic production activities and the social life of the inhabitants of the plateau, and its culture has many distinct characteristics which are different from those of other areas outside the plateau. Qinghai regional culture is the inevitable result of the integration of the agricultural culture of the Central Plains and the nomadic culture of the grassland.



Figure 3. The Frequency of Qinghai-Tibetan Culture in Films in Recent Years

According to figure3, the "A Postman OF Paradise" is based on the Chinese characters of 2005 - the real life of Wang Shunyou, a postman in Maban Postal Village, Muli County, Liangshan

Prefecture, Sichuan Province. From an artistic point of view, the film vividly shows the difficulties of the work of the municipal staff: through the apparently insignificant and even boring postal work, it discovers the hero's noble spirit and rich inner world, as well as the messenger Wang Dahe, who successfully formed it. The image of the protagonist.

Guizhou Province, named Guizhou, is located in southwestern China, bordering Chongqing, Sichuan, Hunan, Yunnan and Guangxi. It is a transportation hub in southwestern China. World-renowned mountain tourism destinations and provinces, national ecological civilization pilot area, Open Indoor economic pilot area. Jurisdiction of Guiyang City, Zunyi City, Bijie City, Anshun City, Liupanshui City, Tongren City, Buyi Southwest Autonomous Prefecture, Miao Autonomous Prefecture, Qiandongnan Autonomous Prefecture. Dong, Weinan Buyi and Miao Autonomous Prefectures. The cover of wheat tells the story of wheat arriving in a small town in Guizhou. The town was built on the hill. The roadside is a picturesque wooden building. A big river runs out of town. It is said that it depends on water and water, but the town is simple and simple. Coal mining makes a living.

Sanjin culture is one of the most unique cultural resources in Shanxi Province. Generally speaking, we will be in the Neolithic Age, and in the late Qing Dynasty, all cultural phenomena and entities originating from the Sanjin Cultural Area are collectively referred to as the Sanjin Culture. Strictly speaking, the culture of the three Jin Dynasty refers to the cultural manifestation of this region, which has a unique spiritual temperament and is enough to influence Chinese culture. At present, Sanjin culture is regarded as the business card of Shanxi regional culture. The use of Shanxi-centered elements of gold culture in the film Lai Xiaozi has influenced the artistic expression of loess, brick kiln, coal culture and the spiritual groups resulting therefrom.

Batu culture refers to the regional culture of Sichuan Province and Chongqing City. The focus of Ba culture is Chongqing. The Pakistanis established the first capital of Pakistan in Yicheng (now in Changyang Tujia Autonomous County, Hubei Province). After the event, Chongqing, western Hubei, Eastern Sichuan, southwestern Shaanxi and Northern Guizhou. The pipeline is formed by the fusion of three ancient tribes. Later, it became the Western Zhou Dynasty, which was said to be "the same as Xia" and "Xiqiaoxing". It includes Western Sichuan, southern Shaanxi and Northern Fujian. After the Warring States, Pakistan and the United States merged.

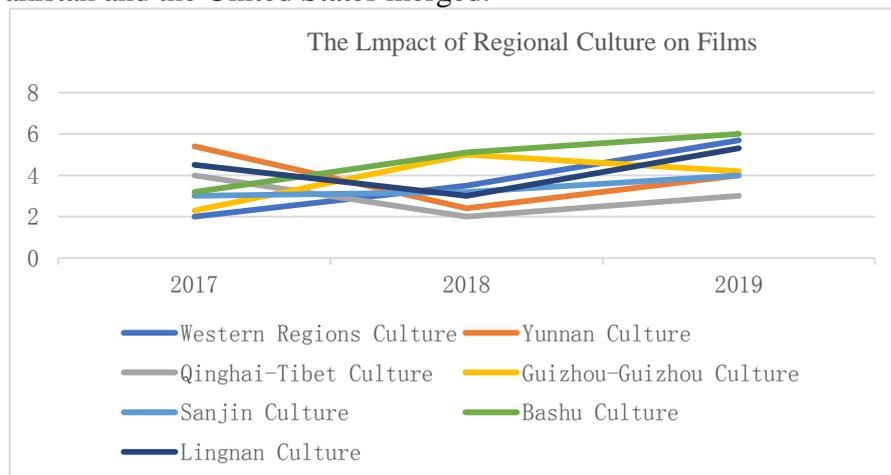


Figure 4. The Impact of Regional Culture on Films

According to figure 4, the Western Regions culture, Yunnan culture, Qinghai-Tibet culture, Guizhou-Guizhou culture, Sanjin culture, Bashu culture and Lingnan culture have different degrees of influence on Chinese local road movies, and with the passage of time, the frequency of regional culture is generally on the rise, which shows that regional culture plays an important role in Chinese

road movies.

4. Results and Discuss

4.1 Natural scenery

Highway movies show the story of the protagonist walking on the road. The natural landscape and the humanistic landscape along the way constitute the important manifestation of the film image. As a special narrative element, they participate in the formation of narrative structure, enrich the style of film theme expression, and make the character's journey pleasant. As Nakamura of Japan said in "Introduction to Landscape Sciences", "Landscape and human spirit have established an implicit relationship. External visual image cultivates the visibility of our soul-centered image. Conversely, mature images reappear and our realistic visual images give social significance. As shown in Figure 5, the natural scenes in road movies are the material carriers of history. It is a space scene carefully selected by the producer. It is used for characters, themes, plot services. The visual effect is good, and the characters are assisted in emotional expression. (Han Xingyu, 2017)

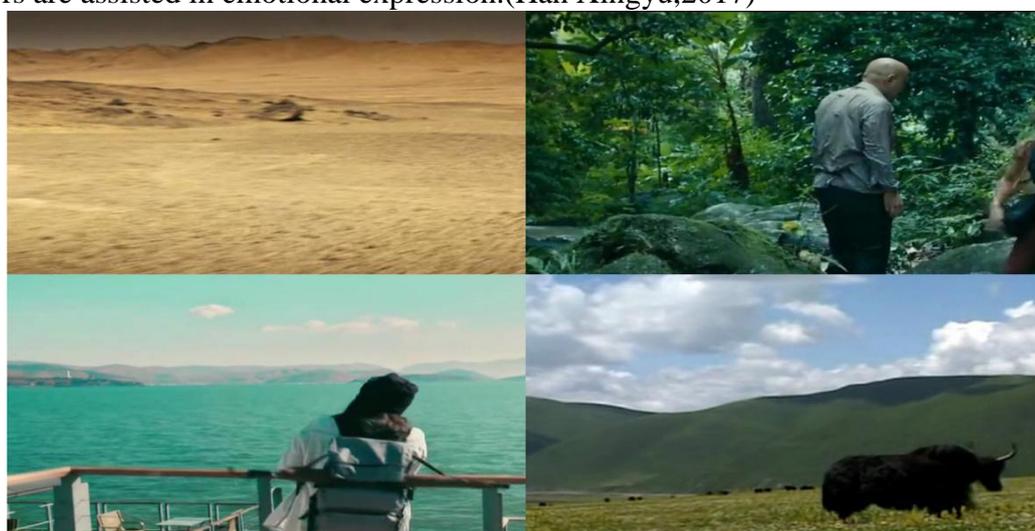


Figure 5. Natural scenery in movies

According to figure 5, the natural landscape in national road movies is not only the desert widely included in the West, such as No Man's Land, which places all the land in the desolate desert of Western China. In other countries or regions, there are other beautiful scenery, such as Thailand pastoral scenery, water characteristics, urban landscape, and the emotional description of the sea in Xinhua Lu Fang. These scenes are based on documentaries and are carefully designed by the creator, including the composition and action of the characters, or gorgeous beauty, or strange dreams, or a wide range of elements related to the narrative of the film. To varying degrees, it has a strong spiritual appeal. (Lu Zheng, 2018)

4.2 Vehicle

In road movies, the protagonist embarks on a journey. Don't enjoy the local customs and wonders along the way. Producers will consider various dramatic factors to create conflicting roles or conflicts, highlighting the uneven flow of the protagonists. They have to reach their destination, or reach a goal that can be accomplished or not, choose the right means of transportation, planes, trains, cars, boats or horseback riding. The road conditions are very complex, which makes the situation difficult and

makes the audience unpredictable. Through this incident, people will not be shocked.(Hu Yating,2018) Various vehicles roam the road, carrying the "promoter" of the road, carrying the weight of the heroic spirit, scattered on the screen, accompanied by uncertain road factors.(Yu Guojin,2010) Xu's film series, whether it's Man on the Road, No Man's Land, Hong Kong Pond or other travel movies, all try to create plot and visual patterns, which are worth observing. As shown in Figure 6:



Figure 6. "Man on the Road" Transportation Map

According to figure 6, with the development of things, the means of transportation are constantly changing. From the beginning of the aircraft into trains, cars, carriages and so on.

4.3 Character image

"Grass-roots" is a concept appearing after the new century, which is the image of the "bottom" people. The word "grass-roots" reveals that a person's origin is as humble as grass. If the so-called "nobility" refers to power and wealth, then "grass-roots" refers to the general public who have no power or money, and more refers to farmers. When peasant workers are brought into the grassroots stratum, the appellation of "peasant" is also replaced by "grassroots". The term "grass-roots" has weakened people's belittling attitude towards migrant workers, especially in the context of "grass-roots culture", which has been endowed with cultural meaning. Righteousness. Generally speaking, the "grass-roots" images in Chinese movies are mostly grey people, which often show negative information such as poverty, suffering and helplessness, and show the ignorance, backwardness and disorder of Chinese society. These images are difficult to give people aesthetic pleasure. With the development of the times, grassroots groups themselves are also constantly developing. With the development of new technologies such as the Internet and smart phones, grassroots also have their own stage to show, grassroots gradually form their own cultural characteristics, and grassroots groups show rich colors. At the beginning of the 21st century, China's first road movie appeared in the Chinese film market, "To the End". The characters in Chinese road movies fail to follow the anti-hero image in American road movies. On the contrary, the characteristics of Chinese road movies show the color of Chinese localization. The core characters of the sixth generation film directors Zhang Yuan and Ninghao regard the social situation of China in the 21st century as a narrative background, which shows people's desire to leave, seek their dreams and redeem themselves. Finally, it returns to the family and society under the depression of modernity anxiety. Searchers and therapists in China Highway Movie Training have absorbed the localization

characteristics centered on "base" and "comedy", and formed the characters of highway movies with Chinese characteristics.(Wu Yuxia,2016) Search engines in Chinese road movies have the characteristics of "foundation", which are reflected in the community from the bottom and have the basic spirit. This kind of grass-roots spirit is more embodied in the typical characteristics of road movies, such as good character, unremitting efforts and the faith of never forgetting original intention. Secondly, the therapist's therapeutic journey in Chinese road movies is full of comedy. This kind of comedy color further embodies the interesting behavior, absurd plot and humorous personal style embodied in the characters of Chinese road movies. In addition, the characters in Chinese kilometer movies have dual communication value. From the transmitter's point of view, the image of highway movie characters brings high box office performance and shooting skills for film directors; it brings acting skills and rich rewards for actors. From the recipient's point of view, the characteristics of Chinese road movies provide entertainment for the audience, while inculcating the cultural connotation of road movies.

4.4 Regional space

The life, rest, work and other physical space of "road movies" constitute the geographical space of road movies. In the flow of natural geographical space, domestic road movies maximize the marginalized living space of the lower class, while the vague urban space contrasts sharply with the silence of the other side, highlighting the different social groups in the transitional period. In the early stage of the development of highway movies in China, alienation lagged behind in rural towns, central and Western cities, and sleeping mountain areas became the main image space. "Court on Horseback" lives in a small village of Mosuo people in Yunnan, and "Good Man of the Three Gorges" reappears. The exhibition of Chongqing's small towns and the record of villages along the way, "Falling Leaves Back" enables the audience to follow the "roamer" while visiting the geographical landscape and experiencing the alienation of life in the background.(Duan Yanhong,2016)In the latter period, the regional space exhibition of national highway movies came from rich pop culture such as Yunnan, even yearning for the foreign world. One by one, Shangri-La's holy places, one by one, are in Yunnan, where the brothers' hearts are also released; the emotional crisis of Hao in Xinhua Lu Fang can be solved in Yunnan, and the search for Kang Xiaoyu is also found in Yunnan. The most obvious imagination of the foreign world is that "people are on their way to peace". Many scenes in the film come from the religious atmosphere in Thailand. These are visual representations of the spatial position of road images. From dilapidated and chaotic villages to modern metropolises, and even to the foreign world, the geographic space of national road movies includes the typical regional space of China's native land and modern China. The urban backward mirror space has become a footnote of the alienation of the structure of the marginal groups, while the geographical landscape with strong religious atmosphere such as Yunnan and Thailand has become the narrative medium of the marginal groups. Road movies play a role in the emotional therapy of geography and tolerance of the vast open natural space. Sexual desire provides space for spiritual rest and emotional salvation for marginalized groups which are replaced by modern cities and urban groups beset by material desires and emotions.

4.5 Language Folklore

As a unique language form, dialect has long been preserved with its unique artistic and regional characteristics. The use of dialects can reflect the cultural characteristics of different places and show different cultural characteristics. The uniqueness of dialects is gradually being used. In the film works, the text lists the forms and functions of various dialects used in the film, and further explains the importance of dialects in the film. If the characters in the movie use dialects that are consistent with

their geographical attributes, they can effectively express and even enlarge their roles. For example, in the movie "Man on the Road", burdock goes up a river to the north and says, "What? To Changsha, what? What do you mean? What is Jia? What? What does it say?" How much does Boss Li owe us, four of us? People add up to 20,000 yuan, you want 80,000 people, what is this? Hebei dialect is simple and mild, which is very friendly to the milkmen in the base. Direct and simple roles are appropriate. Therefore, this dialect setting can undoubtedly enlarge the character's personality. In the black comedy bullfight directed by Guan Yu, Yan Ni plays a widow with nine children, a vibrant rural woman who is not influenced by feudal morality and dares to seek freedom and love. Shaanxi's direct and bold dialects complement each other. Ning Hao, director of Crazy Stone, also deeply understands this point, saying, "In the movies of Chongqing's mountainous cities, only Chongqing dialect can better reveal the hot cities and impulsive people in the metropolis. These are very consistent with the plot. "Then, when the "four-eyed assistant" saw the BMW driving, he immediately shouted in Sichuan dialect. "Dog day, high-tech verbose! Driverless! Didn't you see Lao Tzu's car saying 'Don't touch me'? The four-eyed dog's character, unruly and arrogant character unfolds. In addition, Huang Wei's interpretation of black skin and black skin is Qingdao dialect, which is characterized by fast speech, loud voice, a little sexy temperament between Shandong Han people, there will be "eating sound phenomenon". This pronunciation method is more conducive to enlarging the character's impulse and irritability."Gangkou" in the mouth of Zhangkou, "you die on the street", and so on. Dialect is the precipitation of regional culture, which contains a summary of the local people's life experience. It has rich and simple connotation and creates a special emotional effect.

5. Conclusion

Domestic road movies have various unique local cultural elements in the history of narrative development of China's road, which not only affect the image style of road movies, but also affect the powerful discourse ability and profound humanistic significance. A person wants to convey the spiritual orientation. Based on the improvement of multi-regional cultural factors in domestic highway movies, this paper analyses the innovative thinking of hierarchical and progressive expression path from the aspects of geopolitical environment, regional characteristics, language folklore, social folklore and spiritual folklore. Local cultural elements are the local expression and logo, the language of the film style, the symbol of culture and consumption, and the important artistic manifestations in the film. In exploring the local cultural elements in video texts, domestic freeway filmmakers have noticed the explanation of the livelihood of the lowest group, the care of marginal groups and the spiritual exile of modern urbanites. Due to subjective and objective factors, the analysis of this paper is less than: domestic road film research texts are very rich and diverse. Considering the research on the integrity of domestic road movies, the choice of video text is very wide, and it is impossible to achieve the whole movie. Directional discussion. In view of these shortcomings, the author will continue to conduct in-depth research and more detailed text analysis. Domestic highway movies focus on the emotional gait of social groups in transitional format, and include the unique text of "real integration of spatial narrative model and open function in local narrative" in external format. In the process of modernization, people's spiritual outlook, interpretation of rapidly changing social vulnerabilities, and violent sketches of binary opposition system have thoroughly interpreted China's complex and chaotic social spirit, which has been realized in the narrative theme, image expression and cultural direction. Localization of road movies in China. But in the past ten years, domestic road movies have been commercialized. In order to develop for a long time, domestic road movies need to make better use of the rational core of traditional national culture and make full use of popular culture. Today's prosperity firmly adheres to

the social responsibility of the film and television media. In the process of satisfying audiences' audiovisual enjoyment and aesthetic experience, the film pays close attention to the humanistic interests of world life and is closer to the spiritual significance of domestic road movies, which adds more strength and artistic aura to the development of national road movies.

Under the background of coexistence of multiple values, emotional confusion and spiritual loss have become the universal social core. The narrative form of road movie "On the Road" provides a treatment for people's pain and anxiety as well as the spirit of modernity in the transitional period. Lost reality provides rich themes for the development of road movies. I believe that in the future development, in the observation of reality and the exploration of art, the market of road movies will be broader.

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