

NONPHYSICAL VIOLENCE IN KUNG FU FILM: “黄飞鸿之英雄有梦”

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ABSTRACT. Chinese Kungfu films, which are famous for their physical violence, can also be seen from their non-physical violence. It will not be possible for a fight to be fought without verbal contact between the previous conflicts. This will be an additional perspective that Kungfu films can not only be enjoyed in terms of physical violence but also non-physical violence. Analysis of the film “黄飞鸿之英雄有梦” which uses a descriptive qualitative approach combined with interdisciplinary studies of cognitive linguistic and cultural studies yielded fifteen data that have proven that non-physical violence in Kungfu films has its own beauty. Negative diction, the selection of linguistic components, to the use of idioms as a characteristic of Chinese culture are some of the non-physical violent of the media found. In the end, theoretically and practically this research can be used in many opportunities such as linguistic learning, cultural introduction, or become the basis of future research.

Keywords: Kungfu movies; on-physical violence; Chinese; linguistic component; cultural approach

INTRODUCTION

Non-physical violence is a negative communication contact expressed by the perpetrator to the victim, with several forms such as insults, bullying, as well as spreading false information or slander (Ljung, 2011). Of course, all of these things require language as a bridge to the context of ideas in the mind to be channeled to other individuals. The distribution of this information eventually becomes a study known as communication, so this means that non-physical violence can be transferred through two ways, namely body language and also through language itself (Cosenza, 2014). In the use of language, the use of harsh words or swear words will be the dominant diction in every sentence. The non-physical possession thrown will attack the opponent's psychology, thus making the appearance of feelings of incompetence on the receiving side (Montagu, 1942). Non-physical violence is also a serious thing because it can have an impact on pressure, depression, anxiety to victims (Brank et al., 2012).

Violence, on the one hand, is indeed a negative situation that must be addressed, but on the one hand, differences in non-physical forms of violence in each language and culture are interesting research to be studied. As has been done by (Pavesi & Zamora, 2021), The results of the analysis that in the cross-cultures of Italy and Spain, non-physical violence in the form of swearing, even in the form of parts of films can still create emotions because it is set against a taboo and offensive background. The phenomenon of this study also links visual scenes of non-physical violence as something that has addictive properties to be enjoyed, with one of the dissemination media is film (Brothers, 2003). This is not surprising since many agree that the media is an instrument of threat,

due to its close relationship with the production of market culture. It characterizes it as a transition to monopoly forms of modern capitalist development (Hall, 2005).

China as one of the world's leading filmmakers and disseminators also takes its role. Many film genres are raised by China, but “Kungfu Movies” are getting more attention by citizens of the world. Kungfu as one of the most condensed cultures from China is a mainstay in his films. The phenomenal nature of China with its kung fu prowess in movies makes the Chinese country have a stereotype of “kung fu master” (Beibei & Dezhong, 2021). Presumably this stereotype can still be exploited because it can be a soft force to promote China's cultural and historical heritage encompassing its contemporary society (Nikitina & Furuoka, 2013).

Of course, there will be many opinions that agree or disagree with the attachment of these stereotypes to the Chinese race. The discussion continues to the level of in-depth research. As in this study that tries to analyze non-physical violence in a well-known Kungfu film from China. The theme of non-physical violence is raised to take a different point of view from the stereotype of Kungfu culture itself. If Kungfu is interpreted as physical violence activities with punches and kicks to slams, of course before fighting the hostile individuals will communicate first. It is this communication that wants to be analyzed, to present that physical violence will certainly always be related to non-physical violence, especially in Kungfu. One of the non-physical violence in Kungfu can be used as taunting, namely attacking the opponent's psychology first. Since Kungfu is a Chinese culture, non-physical violence in its speech forms should also be the same package, and also included as Chinese culture itself. So to further expand the findings of the

analysis results, the data taken in this study are not only speech acts of communication before fighting, but also all speech that falls into the category of non-physical violence, as described at the beginning.

The film “黄飞鸿之英雄有梦” or under the other name “Rise of the Legend” was chosen as the object of research based on several reasons: it won 10 nominations at the 34th Hong Kong Film Awards in the year after its release, and won the best visual effects award, as well as nominations for good and other awards. The film has a summary of the story where there is someone who tries to overthrow the power of a corrupt gang and oppress the common people. The strategy is to become a member of the gang's trust then destroy it from within. The motivating heroic story and the many awards received have certainly proven the excellent quality of the film, and it is very appropriate to be used as the main object of research.

Film as an object of research in an effort to unmask the analysis of non-physical violence, has been carried out by researchers, such as: (Liu Baiyu 刘白玉, 2007) who examined non-physical violence or in his research more called expletives, in the film “The Godfather”. Seventy non-physical violence sentence data were found which were then analyzed in English and Chinese perspectives through three translation strategies, literal, free, and permutation. In the form of other research objects, namely novels, there are also several researchers who choose the theme of non-physical violence as the main purpose of their analysis, namely: (Li Lichao 李力超 & Liu Zequan 刘泽权, 2007; Li Meiyang 李玫莹, 2005; Zhou Wen 周文, 2002), which results in more or less the same that non-physical violence will be an integral part of a story, where the most relatable point of view is the culture of each language spoken. The magic of non-physical violence that will always be contained in a story is based on the plot of a story that requires a climax curve where conflict will be the main form of the story and morality consciousness will be mortgaged at that moment. Making non-physical violence is the spice of the story (Chen Weiwu 陈伟武, 1992).

In the end, this study aims to analyze every Chinese text that contains the meaning of non-physical violence in the film “黄飞鸿之英雄有梦”. Then from there it can be found that the data will provide a lot of real and living material to study popular culture and an overall understanding of the spirit of Chinese culture not only about Kungfu as physical violence, but also language as the realm of non-physical violence. Furthermore, the benefits of this research are expected to be material for the basis of other researchers in the future in the realm of language and cultural studies with similar themes. In other benefits, it can also be a

reference for teachers of Chinese language and cultural studies on the same topic.

METHOD

This study used the technique of listening to the film while recording data findings that were carried out repeatedly. This technique can be a means to explore films to obtain findings that have been determined in the hypothesis (Raijmakers et al., 2006). These findings will then be applied treatment based on a descriptive qualitative approach (Mills, 2018; Mohajan, 2018) so that there will be many interdisciplinary studies that can be involved to expand the discussion (Sudikan, 2015). The application of these methods of analysis is expected to describe the data with an in-depth interpretation of the findings of the text in the film “黄飞鸿之英雄有梦”. Technically, the subtitles are dissected using (Barthes, 1968) basic dictionary understanding combined with cognitive linguistics from Geeraerts & Cuyckens, 2007. The concept of the classification of non-physical violence, will be based on the initial hypothesis that before committing or during a fight will certainly begin with a conversation to attack psychology. Furthermore, with the addition of evidence that the diction used is negative diction, all data will be collected and analyzed. In the end, correct data will be found that include non-physical violence, with comprehensive elaboration, and reduce data that is not enough exposure. The cognitive linguistic view is expected to be the basis for thinking in the process of deepening the language phenomena found, which are still based on meanings that are in accordance with the rules and not too much to the interpretation that is too independent.

RESULTS AND DISCUSSION

The representation of nonphysical violence in the film “黄飞鸿之英雄有梦” is often shown during scenes of violence or rebellion against stories of abuse of power, oppression, and resistance strategies attacking the opponent's psychology. The determination of the meaning of non-physical violence will be presented through a collection of screenshots, in which there are captions of each scene.



Figure 1. Gang leader 北海 (North Sea): “小子” (boy) (13:25)

The first data is discovered when the main character, Wong Fei Hung, confronts the gang leader 北海 (North Sea), for taking on the challenge of the gang leader 黑虎 (Black Tiger), named Lei Gong to behead his nemesis, in exchange for being made a brother.

At the time of starting a fight, the North Sea gang leader called Wong Fei Hung “小子”, which was a condescending exclamation. Word “小” has a “small” meaning, and “子” has a suffix function for nouns, so “小子” means “boy”, and terminology also contains a derogatory meaning (Liang, 2000). Calling someone incompatible with their original age is a non-physical violence also known as humiliation in Chinese culture. The most prominent example is how difficult it is to find a suitable equivalent to call someone a woman in the Chinese cultural sphere (Yi Xiaosong 易小松, 2004). The difficulty in question is the same as the case of findings in the film, the age range is a reference to the age, if you say too old too young will be a problem in itself.



Figure 2. Western Interpreter: “我不懂你们的江湖，你们和黑虎帮之间，谁是这码头的霸主，我们一点都不在乎” (I don’t understand your world, between you and the Black Tiger Gang, whoever is the boss of this pier, we didn’t care at all) (24:38)

The next data occurs in the scene of the brother of the Beihai gang leader discussing the dark business that is being planned. In this incident, the actor in the suit is a colony from the western side that is the link between the two, so it has a higher degree position than the Chinese native.

In the storyline, the westerns want business regulations that benefit one’s own side. The indigenous Chinese interjected, because the regulation was very difficult because it was fighting for power with the Black Tiger gang. The westerns do not want to know and say disrespectful words in the form of “我不懂你们的江湖” (I don’t understand your world), “你们和黑虎帮之间，谁是这码头的霸主”，closed with a fairly scathing sentence of “我们一点都不在乎” (we didn’t care at all). The context of non-physical violence is very clear in this data, because

the indigenous Chinese have told how difficult it is on the ground but is flatly rejected by the West. Evidence of non-physical violence can first be found from the affix “一点都” which has a function as a word emphasis, and the emphasized word is “不在乎” (not care). Chinese culture places great importance on courtesy when communicating, polite language needs to be used when communicating, in order to reflect the cognition (Cui Yueying 崔玥莹 & Li lihua 李丽华, 2021; Liu Zhuying 刘祝英, 2003).



Figure 3. Wong Fei Hung: “我们大师兄北虎每次拿着根拐杖，活像个老头” (our eldest brother North Tiger always holds a stick), (looks like an old man) (34:49)

The context in this scene is when Wong Fei Hung and his three older brothers eat together. This meal activity was used by Wong Fei Hung to pit his seniors by expressing satirical sentences that were mocking. Wong Fei Hung planned to stretch their brotherhood so that it would be easier to destroy later.

Evidence of non-physical violence caught is in the sentences “我们大师兄北虎每次拿着根拐杖” (our eldest brother North Tiger always holds a stick), “活像个老头” (looks like an old man). “拿着根拐杖” (holding a stick) and “老头” (old man) as stereotypes of old man, with the meaning of weakness and difficulty moving, were used by Wong Fei Hung to insult his brothers. Non-physical violence in this data is included in speech that does not directly show the purpose and purpose of speech, but takes another path but still achieves the intended goal. This is one of the communication skills in pragmatic studies (Searle et al., 1980).



Figure 4. Eldest Brother: “这位兄弟的身手不是不错吗？，什么无影拳啊？，怎么不打出来给我看看啊？” (isn’t the greatness of this brother very good, does it use shadow fists?, why not take it out to show me?) (35:21)

Wong Fei Hung: “不敢对大师兄不敬” (to my seniors dare not be disrespectful) (35:38)

Still in the process of the same scene, these data found a lot of data that was proven to be into non-physical violence. This happened because, Wong Fei Hung was in the process of destroying the opponent's psychology through pitting him.

The data was first discovered when the scene of Wong Fei Hung not retaliating when the eldest brother, hitting him with his stick while saying “这位兄弟的身手不是不错吗?” (isn't the greatness of this brother very good). In the sentence component, there is an emphasis on non-physical violence, namely in the word “位”. The word “位” is a number auxiliary word for respected people such as parents, teachers, presidents and so on (Susiyati & Lina, 2021). The choice of the word “位” is used to reinforce the paradoxical power that there is non-physical violence that has been expressed, where there can be no logic that goes into the use of the word in the degree of respect but expressed in order to complement the physical treatment that is not good.

The dialogue continues with the eldest brother's saying “什么无影拳啊?” (Does it use shadow fists?), which identifies as “shadowless fists” to insult meaningfully the absence of reciprocation of the eldest brother's punches. Then coupled with the words “怎么不打出来给我看看啊?” (Why not take it out to show me?), contextually, this whole sentence is a negative emphasis on the previous utterance. Furthermore, in the linguistic component, there is also a structure that reinforces non-physical violence, namely in the word “看看” (look around). In Chinese sentence structure, there is something called “重叠 / Chóngdié”, a morphological modification in Chinese that emphasizes the meaning of “leisure” (Hartanto, 2018). The form “重叠 / Chóngdié” or the reduplication of “看看” (look around) will be suitable when matched with sentence features such as “去商店看看” (go to the mall to look around), effect relaxed, and not serious will be found in the form of the word. The theory will be contrary to what is stated in the data dialogue, because it has the aim of degrading the interlocutor.

Wong Fei Hung then retaliated with a posture of “抱拳礼”, a respectful body language by clenching both hands together and showing it to the interlocutor faced (Tang Shaojun 唐韶军 & Wang Liming 王黎明, 2004; Wu Yongcheng 武勇成, 2009). While doing the salute, Wong Fei Hung also said the words “不敢对大师兄不敬” (to my seniors dare not be disrespectful). On closer inspection, Wong Fei Hung uses a double-negation style in his sentences, indicated by the appearance of “不...不...” (Not... not...), in fact, the use of this sentence form has an interpretation to eliminate the negative form from

being positive, but on the one hand this form of the rule of Chinese language also has a rhetorical tone meaning (Zhang Huanxiang 张焕香, 2013). This analysis should be accountable, because the scene that is happening is a process of attacking each other by satire, of course, the game of figurative language expressed will not be thrown simply.



Figure 5. Second Brother: “大师兄怎样，不过老一点，也会早死一点” (what about the eldest brother?, it's just a little older, can also die faster) (35:45)

In the next scene, it is discovered that the second brother has entered the trap of Wong Fei Hung by sharing in attacking the eldest brother. In his speech, the second brother begins his dialogue by asking “大师兄怎样” (what about the eldest brother?), where “大师” is a merger between the big “大” and the exemplary “师”, which ends up eating a master. After that “大师” was combined with “兄” which means “elder brother”, giving the additional meaning of being “eldest brother”. The word needs to be dissected again because it will relate to the next utterance that reads “不过老一点” (it's just a little older), from this it has been found that non-physical violence is directly directed at the opponent. The word “不过” in Chinese rules must be followed by a positive sentence in front of it, and followed by a negative sentence behind it (Wei, 2014), and this is what is found in this dialogue. The conversation on this data seems to want to portray non-physical violence by exalting it first, then dropping it. Furthermore, in the opinion of “dropping”, it can be justified by a follow-up sentence to the same speaker, which reads “也会早死一点” (can also die faster), death as the end of human life is used as the ultimate utterance of a sentence that from the beginning is used for the distribution of non-physical violence. In China's ancient history, eternal life became one of the most coveted things, signifying the meaning of fear of death. History records many attempts to realize the creation of this desire, from performing rituals to making herbs (Taniputera, 2008).

The next data finding was found when a scene of a third brother and his members being framed to follow a woman who had stolen his money. Until a place the woman deliberately showed her stolen

goods, where in that area actually all residents were her accomplices. The absence of knowledge of the area made the third senior feel confident and uttered “就凭你一个女子?” (Relying only on yourself as a woman), where this word is not a question even if it ends with a question mark, because in fact this is a rhetoric that means condescending. The use of sarcasm can increase the negativity of a sentence (Bowes & Katz, 2011).



Figure 6. Third Brother: “就凭你一个女子?,” “真是不自量力” (Relying only on yourself as a woman, exaggerating one’s own strength or self, not knowing one’s own limitations) (47:58)

The continued utterances of the third seniors also included non-physical violence with evidence of an idiom uttered “真是不自量力” (meaning of interpretation: exaggerating one’s own strength or self, not knowing one’s own limitations), a statement that also means that the woman is no greater than him. Furthermore, the use of idioms in everyday speech is one of the characteristics as well as markers of people’s level of intelligence in Chinese culture, (Wang Fuxiang 王福祥 & Wu Hanying 吴汉樱, 1994) and here the use of idioms will sharpen the meaning when used to attack opponents



Figure 7. Orphan Gang Member: “你不配做蛇，做条虫都不配” (you are not suitable to be called a snake, nicknamed a worm is not suitable) (48:28)

The next data finding is the scene where the third brother and his members end up being severely beaten by all the orphan gangs in the region. One of the orphan gang members said “你不配做蛇” (you are not suitable to be called a snake), the third brother was indeed nicknamed the snake by the Black Tiger gang members. Members of the orphan gang insulted that snake as a metaphor for being strong in coils like anaconda snakes, or deadly with venom like king cobras, did not sit well with third-school seniors who were already crummy and

would lose in the face of the plot. Furthermore, the sentence is complemented by the utterance “做条虫都不配” (nicknamed a worm is not suitable), a worm that replaces the meaning of small, weak, has no skin hardness to complete non-physical violence. In Chinese rules, the style of comparing humans and animals by borrowing the trait called “隐喻, yǐnyù” (Ceng Chuanlu 曾传禄, 2005) combined with figurative language comparing two different things or what is called “明喻, míngyù” (Chen Jie 陈洁, 2011) and each sentence is pejoratively applied by the gang members, resulting in a completely negative meaning.



Figure 8. Lei Gong: “恶有恶报，写这句话的人一定是穷疯了” (good gets rewarded, and evil gets punishment, this sentence must have been written by a person who is crazy because he is too poor) (50:01)

Again, found an idiom used to express a thing that falls into the category of non-physical violence. Data that are considered non-physical violence was found in the scene where the body of the third brother is placed in the archway of the area with a fluttering cloth that reads “恶有恶报”. The idiom is a fragment of the full version “善有善报，恶有恶报” (meaning interpretation: good gets rewarded, and evil gets punishment). This idiom is very close to the beliefs held by Chinese society, which are found in the original Confucian culture of China and folk customs in Buddhism (Chen Jian 陈坚, 2016). This resulted in the use of idioms that have sacred territory in the view of Chinese culture into the preferred language style to maximize the goal. This strategy is very powerful because it can be seen from the next dialogue where the leader of the Black Tiger Gang Named Lei Gong looks annoyed and says “写这句话的人一定是穷疯了” (this sentence must have been written by a person who is crazy because he is too poor). Not only one negative diction listed but two words, “穷” (poor) and “疯” (crazy), increase the depth of destructive meaning.

Data on non-physical violence was again found in the scene of handing over the key to the treasure storage warehouse that the person in charge transferred from the third brother to the eldest brother, but before being fully accepted was tried to offer it to Wong Fei Hung, but the youngest Black Tiger gang member refused it. The refusal made Lei

Gong suspicious and blurted out probing sentences by starting with the sentence “银子仓都不管” (not wanting to take care of the treasure warehouse), then continued with the sentence “难道你想管我的脑袋” (you want to take care of my head). The center point of sentence negativism is in the second sentence with two key words, namely “难道” (serves to strengthen the rhetorical tone) (Zhang Yi 张毅, 2001) and “脑袋” (head in verbal language). The form of the sentence thrown by the Black Tiger gang leader has the intention of suspicion towards Wong Fei Hung, evidenced by the use of sentence emphasis and also choosing verbal language for the word “脑袋” rather than the more formal “头脑” which has the same meaning. Moreover, the word “脑袋” can actually be omitted and does not damage the meaning or grammatical arrangement of sentences, but “head” in Chinese culture is indeed very important, just like at the beginning of the movie where there is a scene where there is not enough to kill but bring the enemy’s head to reward the gang leader. The word “脑袋” is finally the right choice to give it a deeper taste. Then in the rules of Chinese language has two types, namely written language and verbal language, where written language exists as a formal language and verbal language is used for informal atmosphere (Christensen, 2000). Finally, in this scene, in order to give Lei Gong more profound meaning, embellishes his sentence with an idiom “人不图小利, 必有大谋” (If a person does not seek small profits, he must have big plans), making the previous sentence which included the previous non-physical violence increase its damage.



Figure 9. Lei Gong: “银子仓都不管, 难道你想管我的脑袋, 人不图小利, 必有大谋” (not wanting to take care of the treasure warehouse, you want to take care of my head, if a person does not seek small profits, he must have big plans) (50:57)



Figure 10. Orphan Gang Member: “白吃饭的” (eating white rice) (1:11:15)

The next data is found in the dialogue “白吃饭的” (eating white rice) expressed by members of the Orphan gang group after winning after fighting with the Black Tiger gang forces. “饭” itself means rice which from the beginning has a white color, then added the word “白” which means white, giving a redundant reduplication effect. In the end, the sentence is included in non-physical violence because it has several other meanings, namely someone who eats without paying, is lazy and only stands idly by with others, or weak people. Some of these meanings, can be allocated to the Black Tiger gang troops because indeed they only live from squeezing the common people, who are then complacent so that they do not have high fighting power, finally easy to defeat.



Figure 11. Wong Fei Hung: “你不蠢, 就是贪” (you are not stupid, but greedy) (1:13:59)

The next data is the scene when the second brother is framed by Wong Fei Hung who has planned with the Orphan gang in a room, and prepares to kill him. Before executing, Wong Fei Hung said “你不蠢, 就是贪” (you are not stupid, but greedy). This words also has the true meaning that the second brother is not a stupid person, just greedy, but because of his greed to blind his train of thought so that he acts like a fool. Greedy is indeed one of the vices, but in fact it can also have implications for other things and have additional adverse effects (Chang Youqu 常友渠 et al., 2008).



Figure 12. Eldest Brother: “我会让你生不如死” (I can make you prefer death than alive) (1:26:06)

This scene is when the Orphan gang members who cursed “白吃饭的” finally lost and were picked up by the White Tiger gang members. The position of the hands hanging, one of the members of the Orphan gang was interrogated by the eldest brother by being forced to speak who was the mastermind of all the riots. The Orphan gang members were also threatened with torture if they did not speak, as revealed by the statement “我会让你生不如死” (I

can make you prefer death than alive). The sentence is clearly a non-physical violence by intimidating the interlocutor. As mentioned above, that the Chinese are recorded in history as wanting to be able to live eternally. Proving the point of how great it is in loving life. This bargain between life and death finally twisted through the scene of the oldest brother who will make the prisoner feel that he would rather die than live, because of the pain of torture.



Figure 13. Eldest Brother: “一个弱女子” (a soft woman) (1:39:52); Eldest Brother: “一个弱女子” (a soft woman) (1:45:39)

The next non-physical violence is obtained from two scenes that have exactly the same speech, namely “一个弱女子” (a soft woman). First, the oldest brother said when he was approached by a prostitute who offered to help. Both words were recounted, but when after killing by drowning the prostitute woman because she was discovered, it turned out to be intending to kill the eldest brother. The word “弱” will more often be paired with objects that do have properties like those they carry. But in this expression “弱” is paired with the stereotype of a meek woman, thus giving it a very pejorative addition (Ma Ziyi 马自毅, 2005).



Figure 14. Lei Gong: “放屁” (nonsense) (1:56:12)

At the end of the film, non-physical violence is rediscovered when Wong Fei Hung along with the Orphan gang and the rest of the oppressed people want to coup the Black Tiger gang. Before the fight, Wong Fei Hung said “今天就要清” (today will be sorted out), then reviled by Lei Gong with the word “放屁” (nonsense) (in dictionaries that already directly has two meanings, namely the first is “fart” and a word classified in cursing with the meaning of “nonsense”). The word “放屁” is actually a reproach, a sign of disbelief in what the other person said. The situation also illustrates the meaning that Lei Gong as an older and experienced person considers Wong Fei Hung very naïve, so what he says is all just utopia.



Figure 15. A: “幼稚” (childish) (1:58:21)

The last non-physical violence found in the film is in the scene when Wong Fei Hung fight with Lei Gong at the Black Tiger gang's headquarters. Before starting the fight, Wong Fei Hung took all the oil lamps and dropped them on every corner of the base, so they would fight amidst the flames. Seeing this action, Lei Gong referred to Wong Fei Hung as “幼稚” (childish). Contempt with an age perspective is again expressed, as a weapon to fight the opponent's psychology.

CONCLUSION

In the end, this study resulted in as many as fifteen data on non-physical violence being analyzed to produce evidence that can be accounted for. The results of the analysis give Illustration that the conversation in a Kungfu movie should also get a stage of praise similar to how famous Kungfu itself is throughout the world. In the end, through a linguistic point of view which also brings cultural rules, the results of the analysis of non-physical violence can be divided into several groups. First, non-physical violence that focuses on age inequality, as well as its common meaning. In the group's sentence there is a mention of “小子” (boy) but it is pronounced for adult males. There is also “老” (old), which has a natural meaning with stereotypes of “weak”, “end of age”, used to attack. Non-physical violence was also found with undertones of racism, physical disability, animal metaphors, and degrading the expertise of opponents. No less important is the contempt for women, where women in ancient Chinese culture did have a not-so-good history, the inequality that parents would prefer to get male offspring because they could carry on the surname, rather than women. Even in a book called 《诗经》 the book of Confucian poetry, there is recorded an expression “重男轻女” (son preference), with the meaning that the traditional Chinese view will value men more and belittle women (Wang Yuding 王玉鼎, 2000). Based on the historical records of this ancient culture, in this film also found non-physical violence that is in line with this, with the appearance of dialogue that harasses women. The last finding covers the cultural view, because a dialogue of a society will manifest complex ideas and works, so it is important to follow up. Evidence of non-physical violence in the

cultural realm is the use of idioms either as belonging to the dialogue group as evidence of non-physical violence, or as reinforcement of the previous sentence which also includes non-physical violence (Adhimas & Aulia, 2023). In some scenes it appears and does give a hard psychological blow to the storyline and also the moviegoers. How conversations in this study focus on non-physical violence has a big role in the storyline. Referring to the film “黄飞鸿之英雄有梦”, it is true that this is a good work and deserves many awards. In addition to providing an interesting storyline, and showing charming Kungfu martial arts, the dialogue presented is also very riveting. A similarity with the military strategy of the Chinese war general Sun Tzu, that he concentrated the opponent's weaknesses when attacking, as well as spreading one's own strength to attract the enemy to disperse his troops following the deployment (Sunwu 孙武 & Guo huaruo 郭化若, 1900), has been done in the plot of this film. Pitting every member of the Black Tiger gang psychologically attacked him through expressions of non-physical violence, which ultimately resulted in victory.

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