Research on the Narration and Communication Form of Micro-Film from the Perspective of Media Fusion

Haolin Lei

Northwest Normal University, School of Media, Lanzhou, Gansu, 7970113, China

Abstract: Affected by the progress of today's digital media and Internet technology, various communication technologies, communication media, and media channels present a general trend of comprehensive development. Microfilm, as an emerging type in the development of film art, has also gradually formed a transmission and reception mechanism that conforms to its own characteristics in the "cross-media" communication practice. This article takes microfilm works as the research text, connects with the relevant theories of film art, and analyzes and discusses the narrative structure, style and communication form of microfilm under the background of media fusion.

1. Introduction

With the rapid development and popularization of digital media technology and the Internet, since the beginning of the 21st century, the global society is gradually facing a digital all-media era with great integration and development, between various communication technologies, communication media, and media channels. The organic combination and mutual influence show the general trend of mutual compatibility and comprehensive progress. Henry Jenkins called the context of the era of "fusion culture", "where new and old media collide with each other, grassroots media and corporate big media interweave, the power interaction between media producers and media consumers, all this everything is carried out in an unprecedented and unpredictable way." This "cross-media" communication form has become a new creative strategy for movies, but at the same time it has been accelerated by the pace of social life, and the audience accepts more and more "fragments" Impact. In most cases, it is difficult for the audience to spend a large amount of time to fully appreciate a traditional movie work, and the short film duration but close to the social life of the micro film works provide the film "melting media" communication practice, A new diversified choice.

2. The Characteristics of Micro-Film

Micro-movies, also known as micro-movies or micro-shadows, are played on a dedicated new media platform (mobile phones or laptops with wireless capabilities) and have short stories of "micro-hour" storylines. Micro-film is a product of the combination of traditional film and online video communication methods. Its artistic appeal is essentially the same as that of traditional film. Both use images as a communication channel to express the director's intention. However, micro-film and traditional film are implemented in specific ways. There is still a certain difference.

Compared with traditional movies, micro-movies can better reflect the attention and expectations of the audience than traditional movies. Because its content performance is restricted by time, the creator of the micro-film needs to resonate with the inner emotions of the audience in the shortest possible time. The work "Old Boy" involves Mike Jackson, campus time and the taste of first love. A "Beat it" made many post-70s and post-80s instantly return to the unforgettable years of their student years. In the content construction, the film tightly grasps the spiritual themes such as youth, dreams, friendship, love and other post-70s and post-80s. They have nostalgic styles in the tone, sea soul shirt, Jackson, "Stars" A series of chronological symbols such as "Lighting", "Sailor", "Xiaofang" are superimposed on a large number, and the publicized emotional vent and the strong

atmosphere create the audience to meet the concept of "recalling youth and paying tribute to the faith" in the shortest time. Shadow look forward to. At the same time, the film also added a lot of black humorous elements. At that time, the self-satisfied self was now "beaten" by the real society, and youth is also difficult to return... The whole film not only has sensational emotions to cater, but also strives to bring Give the audience some thoughts on philosophical issues such as faded dreams, weak lives, and impermanence. It can be seen that the micro film works that attract the audience will strive to match as much as possible with the audience's expected psychology in a relatively short period of time. At the same time, they will also subjectively pay attention to social reality and life value, and continue to explore the balance between emotional expression and rational thinking in the process of presenting works.

The cinema format of micro-movies and traditional movies is also different. The micro-movies playback platform mainly relies on mobile media and network platforms. This kind of communication method that integrates multi-media platforms can allow viewers to communicate and discuss freely, increasing the audience. Because of the interaction with creators, micro movies are more closely related to the daily life of the public, and the popularity and acceptance are higher than traditional movies.

3. The Micro-Film-"Cross-Media" Narrative Analysis

Various nouns beginning with the word "micro" such as Weibo, micro-film and micro-fiction constitute the "micro-culture" that is rising day by day. These vocabularies all carry the word "micro". Shortness and ingenuity are their common characteristics, but they differ in social values and functions. The author of "Research on Weibo in the Perspective of Communication" pointed out that "Weibo is short for microblog and is a newly-opened social service based on the web3.0 platform." Therefore, Weibo aims to establish a new type of interpersonal communication relationship, which is a new type of social networking. Both micro-fiction and micro-film belong to two ways in which people are different but interrelated in their aesthetic experience activities. Playwright Wang Zhaozhu believes that "movies and televisions cannot be separated from literature, and movies and televisions themselves are literature, and movies and televisions need to be enhanced by the power of literature." This is based on the relationship between literature and film that are independent but interpenetrating.

The appearance of micro-film works has the characteristics of "not expressively" and "long paper love" as in micro-fiction, and this narrative style is presented through audio-visual elements, that is, the miniaturization of video production. Some scholars pointed out that "a mini-fiction usually only has a core plot and a few general details to form a plot unit." Such aesthetic appeals in mini-fictions are very similar to the aesthetic characteristics that micro-films present to the audience.

Micro-movies pay more attention to directly and accurately describing a complete story, and show their unique artistic conception and creative intention in just a few minutes, instead of deliberately pursuing grand scenes, complex plots, and tense conflicts. For example, compare the traditional movie "Bath" and the micro movie "Watching the Ball" with the father and son as the main line. Although Bath takes the emotional development of old Liu and his two sons as the main line, it has penetrated into the thinking of traditional culture and modern civilization, and deeply concerned and tortured many spiritual values such as conflicts, conflicts, and integration of old and new ideas. "Looking at the Ball" is a micro-film made by Jiang Wen as a director. It tells that the father and son who are both fans ran from Tianjin to Beijing to watch a football match, but when they entered the stadium, they found that the ticket was forgotten. At his home in Tianjin, his father decided to risk his life and let his son step on his shoulder to satisfy his son's wish to watch the ball. In the end, the son took the most wonderful photo of the goal and shared it with his father. At the end, the father and son smiled deeply. , Meaningful. In the micro movie "Watching the Ball", director Jiang Wen used a minimalist narrative structure to express the "father's love" theme of human consensus in just 5 minutes.

Literature and film are blended and differentiated from each other. The artistic conception expressed by literary works needs to form an imaginary space in the reader's mind and the film and

television works can intuitively display the artistic conception expressed by them. This also formed the difference between the readers of micro-fiction and the audience of micro-films in terms of psychological acceptance mechanism.

4. The Integration and Interaction of Network Media and Micro-Film Communication

The application of each new medium will herald a new era. The presentation and change of micro-film communication patterns are the result of the gradual deepening of media integration and the continuous updating of new media. As a mobile media of one of the main carriers of micro-films, its convenience allows micro-films to have a larger living space and greatly overcome the obstacles of time and space. The Internet relies on a powerful video client connection, as well as online sharing and commenting functions, making the efficiency of information transmission on the Internet significantly better than traditional information media. At present, Renren, Youku, Tencent and other domestic integrated service websites all have video sharing and comment functions. The video content can not only circulate in the station, but also realize the video sharing between various websites. A wonderful micro-film work will flow at an unimaginable speed among various entertainment sites connected to the Internet.

Based on the perfect information transmission mechanism of the Internet, people can quickly write, comment on the Internet and strive to share with others the "micro-movie" works they have seen. The "Usage and Satisfaction Theory" put forward by Elihu Katz in communication theory believes that the audience's consumption of media products is purposeful and aims to meet certain personal and empirical needs. Therefore, no matter what the quality of this micro-film work is objectively, people have completed the construction of this media product's consumption and personal opinions while sharing and commenting on the network, in order to satisfy their desire to use the Internet to express relevant opinions. At the same time, this kind of active and timely network participation of the audience can also prove their participation and existence in the high-speed information flow of the media and the new "bit" era.

5. Conclusion

The micro era is not only an era of discourse equality, but also an era of integrated communication. With the help of micro-films, a new type of image form, the public can record what is happening around us and upload them to the Internet for sharing, communication and interaction in various forms. While creating a chance for grassroots to perform on the same platform as the stars, micro-films show that the fusion of so-called micro-themes, micro-values and micro-rights with social and commercial values is only in the sense of spreading value Will bring a broader development space to the micro-film.

Faced with the general background of media integration and communication, the micro era represented by micro-films is slowly integrating into people's lives. Whether the new film form of micro-film can survive depends on whether it can still meet the needs of the audience. At the same time, the future of microfilms will definitely has a big development compared to the present. For the social characteristics of the image reading era, microfilms will have better performance and performance in the creation of public cultural spaces.

References

[1] Graham Turner Translated by Gao Hongyan. Film as a Social Practice (Fourth Edition). Peking University Press, 2004

[2] Richard. A. Bloom by Xu Pu Translated. TV and screen writing-from creativity to signing, China Publishing House, 2001

[3] (Canada) Marshall McLuhan. Understanding the Media-On the Extension of People. Beijing: Commercial Press, 2000, pp. 121.

[4] Ding Yaping. The big film turns: the development trend of hot film and television (on). Beijing: Culture and Art Publishing House, 2011.

[5] Ran Xuelian. Research on Film Placement Advertising in my country--Taking Some Films in 2010 as an Example. News World, no. 12, 2010.