Research on Storytelling Style of Micro Film Script

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Abstract: The rapid development of micro-films has created a new pattern of film territory and cultural fields, breaking the upper-hand attitude and discourse monopoly of traditional films. The script is the cornerstone of the ever-changing mechanism of the film. Under the circumstances where the micro-film form is increasingly different from the traditional film, how to combine the new situation characteristics to locate the innovative evolution of the narrative style of the script will be the important goal of the author. Regardless of how the mechanism of the movie changes, the script is the basement of the movie story. This is a fact that never changes. In the situation where the micro-film form and the traditional film form are increasingly different, how to integrate new features to define the innovation and evolution of the narrative style of the script will be the focus of this article.

1. Introduction

The rapid development of micro-films in recent years has created a new pattern of film territory and cultural fields. People in the era of digital communication are looking for the unique taste of open culture in the network terminal, and exploring the stimulation brought by emerging topics. The emancipation of personality and self-expression are the common cultural psychological demands of the post-80s, post-90s and even post-70s. The heat wave in the micro era is slowly melting away the stereotypes and fixed value patterns of the past. The media individualism of Weibo allows each speaker to enjoy the freedom of independent expression of independent viewpoints, which has dragged the monopoly of traditional media to the altar. The widespread popularity of WeChat has made the communication process fragmented and multi-directional, which has brought considerable risks to the traditional communication channels. With the advent of the micro-film era, there is an opportunity to break the high-profile attitude of traditional films and bring the film,an art form with wide aesthetic meaning and value,to the audience and general enthusiasts. As an art form that has always been high, the film has the flaws of high barriers to release and production, the aristocratic awareness of the art body, and the lagging nature of the current hot topic.

There is no doubt that the micro-film will evolve to "civilianization", "dailyness" and "randomization" with the equipment updates brought by technology, and will also contribute to the new paradigm of revolution and territory for the development of film history expand. However, form and content are inherently a pair of contradictory communities. The innovation of form is inseparable from the support of content. The change of form cannot replace the objectivity of content. A movie is ultimately about telling a good story and shaping an animated character. The script is the cornerstone of the ever-changing mechanism of the film. Under the circumstances where the micro-film form is increasingly different from the traditional film, how to combine the new situation characteristics to locate the innovative evolution of the narrative style of the script will be the focus of the author's efforts to explore this article.

2. The Innovation of Narrative Style of Micro-Movie Script

The growth of the online video field has added an important channel to the platform for the broadcast of film and television dramas. At the same time, the fact that the copyright fees of traditional film and television dramas have risen in recent years has caused major portals to move towards the direction of homemade film and television dramas.At the same time, the scarcity of high-quality film and television dramas also makes online media as a content broadcasting platform try to break out of the restricted area of the theme and explore more original theme micro movies. And the way of making drama can lead the network platform to have more freedom of operation and autonomy.

It is not accidental that the network became the first booster of the development process of micro-films.It is determined by the combined factors of low production costs of micro-films and the free widening of the network environment. For online platforms, high-quality micro-movies are not only an important factor in filling the content space, but also increasingly playing a leading and personalized and brand-leading role of the platform. In the post-modern context of fierce competition in cultural values, micro-films with high levels and high connotations play an important role in shaping the self-soft power of online platforms.

The network platform has different specificity from the traditional cinema, and requires the content to have a more rapid topical attraction, a more straightforward narrative style, and a more meaningful theme presentation.

The selection of traditional films often fails to follow the current hot spot focus of the society. Considering the risks of large cost investment and long distribution time, traditional films cannot be as flexible as micro-films in topic selection. And they have lost their corresponding topic of "grounding gas" and "sticking to life" which is more nere the gravity. As a consumer product of spiritual entertainment, traditional movies are more inclined to shape a complete independent story. However, the micro-film can focus on the social topic center, and use a short production cycle to cater to the topic concentration scene that the public has not dispersed. And it has never been more widely spread. For example, the micro film "Succumb" reveals the increasing unfair competition in the current society. It uses fictitious means to take care of the current reality, and advocates the establishment of a healthy, regular and orderly competition mechanism. Another example is the micro-film "Periphery", which incorporates the real hot spots into the story context with an inclusive theme, satirizes and analyzes the current prostitution phenomenon, and treats the dark side of the human ecology in a storytized manner to effectively force the dissolute role behavior Criticism.

3. The narrative is full of time and space, with a sense of rhythm

The narrative features of micro-films require the story to be full of sudden changes and discoveries in a short period of time. Such a narrative style is different from the traditional film's progressive storytelling model. Traditional movies often use "peeling onions" in the layout of the plot. The story is like an onion, and the story is slowly narrated layer by layer. The duration of the micro-film determines that the narrative technique must be breakthrough. In a shorter period of time, the conflict of the story must be displayed logically and full of rhythm. Through the jumping narrative and the explanation of the key plot points, the highlights of the story It is embodied in the artistic narrative rhythm.

Time is our inner category of innate experience, and human perception of time should be combined with the innate experience category and external materials to form our final judgment. When appreciating different films, there are often different time feelings. If a brilliant, intense and exciting film is fast, slow, and soothing in rhythm, it will cause a pleasant movie watching experience. For the viewing of such films, the audience often does not feel the passage of time, immersed in the story's conception and experience the emotional cultivation. This is based on the principle of human common aesthetic psychology. Whether it is a traditional film or a micro-film, the rhythm is the soul of the film's narrative. For example, in the traditional movie "The Redemption

of Shawshank", the whole film has both tense paragraphs and a buffer platform. The script has been done in a narrative and detailed and orderly. The two-hour journey to the audience is not only full of Allegorical story enjoyment, as well as the unconsciousness of time and the dream-like departure experience. The hindsight of the outside world's time and space is precisely due to the maximization of the inner space and time of the audience in the process of appreciating the film. Another example is the micro movie "Old Boy", which also perfectly constructed the dream-making experience. Through classic stories and nostalgic scenes, the film completes the alienation of reality and the guidance of imagination.

The compression of the time and space of the micro-film narrative will inevitably cause the violent delivery of short-term content, which is self-certified. However, the narrative of the micro-film is not simply tyrannical stacking of plots, conflicts and contradictions, which will only cause aesthetic fatigue and psychological burnout of the audience. The art of film is not simply to pile up lines, but also not to rudely give the theme, but to tell the story full of rhythm, so that the inner space and time of the audience can be full and full, thus causing the weakening of the external space and time feeling, to achieve the resonance of art dream experience.

4. The story goes upstream, and the logic of the script can be reversed

Life is not possible again, but the story can be repaired back to the first minute of the beginning. In the creation of micro-film stories, bold creativity is particularly important. Finding a solid foothold for the imagination of the sky and the sky is the means to realize the possibility of the story. In the process of conceiving the specific micro-film story, we can often use backwards to gradually improve the creation of a script, which means first imagine a shocking and unusual ending story, and then find a reasonable conclusion for this ending. Beginning and foreshadowing. Because the ending often means more, especially in the creation of micro-films, the source of many ideas comes from an excellent ending. In the creation of the story, you can first know the result, and then create a reasonable logic for this excellent ending.

It is important to set an excellent foreshadowing for micro movie scripts.The purpose of Fubi is to provide a reasonable explanation for the turning point of the plot that may appear in the future story. The essence of Fubi is information. This information can be a simple plot, it can be a prop, a look, a dialogue, a beam of light, etc. Wait. The foreshadowing can be any information that the audience can learn through the picture and sound. As long as this information is reasonable in the story and can explain the sudden change of the plot, the function of the forbidding is completed. Therefore, as the information, the first thing is to let the audience remember this special information, rather than forget it after reading it. The information carried by the fortress should be stuck in the mind of the audience like a nail, so that the audience sees the plot turning Shi can remember the reasonable association provided by the forehead for the first time.

5. Narrative ups and downs and downplay character rendering

One of the biggest differences between micro-film narratives and traditional films is the weakening of the character hierarchy. The short narrative length and the dominant content of the plot make it impossible for micro-films to have enough pen and ink to focus on the character characteristics of all characters. In the creation of traditional movie scripts, the key to expressing the true character of a character is to put the character in a dilemma, to reflect the character's heart and the character's nature by choosing. Such a creative technique undoubtedly has a source of discourse of existential philosophy, life is absolutely free, and each of our choices constitutes a stroke explaining our own ontology, and all the meanings about our own ontology are the set of meanings carried behind those choices made .

The commercial attributes of micro-films at the beginning of the development made it bear the content requirements of a large number of plot changes, and inevitably lost a part of the opportunities and structural operation space in portraying the characters. It is the advantage of micro-movies to

strive for the ups and downs of the plot. As mentioned above, the plot produces a dream experience under the artistic rhythm, causing the viewer to forget the artistic resonance effect of the external time. The rendering and construction of characters are of course important. Both plot and characters, as two important components of movie art, should not be neglected in storytelling. Between the unique creative requirements of micro-films, characters can only be placed in a secondary position. On the premise of not affecting the plot narrative, as much as possible to focus on the inner description of the character with enough picture energy is also a necessary factor to create a high-quality micro-film.

For example, the micro-film "Bai Hua Shen Chu", through an absurd story, expresses the neglected individual ontology in urbanization. The madman played by Feng Yuanzheng showed his perseverance and seriousness, and completely portrayed the psychology of typical characters injured in the demolition of old houses. The narrative of the entire micro-film is based on the expression of the characters, the plot becomes secondary, and the characters become the main expression window. Such examples are rare, but should be paid attention to. Characters and plots are not the two opposites of the contradiction of the micro-film story, but the complementary elements of the script. Whether it is a plot or a character, as long as it can better reflect the theme of the micro-film and bring the thinking value and room for questioning in the art of the film, it can become an inexhaustible motive force to promote the development of micro-film theory.

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