

Analysis of Dramatic Factors in Comedy Film Performance from the Perspective of Industrial Chain -- Take the Domestic Film “the Lost in Thailand” as an Example

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Abstract: With the rapid development of social and economic level, people's requirements for quality of life are gradually rising. After being busy with work, people learn to enjoy life more. As one of the entertainment activities to relieve stress and mood, movies play an important part in modern people's lives, and comedy movies are more popular among people. Compared with other types of films, comedies have more stringent requirements for actors' performance creation, and it is impossible to meet the flexible and changeable needs of comedies only by routine and daily performance creation. Often in the production of comedy films, creators will incorporate dramatic elements to enhance the expression of comedy films. Based on the basic understanding of drama and comedy films, this paper studies the drama in the creation of comedy films, and makes a simple analysis by taking the domestic film “The Lost in Thailand” released in 2012 as an example. The role played in the creation of dramatic comedy films has broken the traditional space limitation, gradually connected with the cultural context, and became an indispensable part of its construction.

1. Introduction

Through a series of successful comedy films, it can be seen that compared with the naturalistic life performance of documentary aesthetics, the actors' comedy performances are more unique [1]. This “uniqueness” is mainly based on the genre of comedy movies, coupled with dramatic factors and actors' personalized performances, which makes the effect more impactful and impresses the audience more deeply. The creation of comedy movies has its own regularity. In comedy movies, there are a lot of clever dramas that make people very impressed [2]. The dramatic existence has further improved the film quality and the audience's scoring basis. It has become an indisputable fact that comedy is the most attractive film type in the Chinese film market, in which the performances of actors play a vital role in the vigorous development of comedy films. It is not only the center of film narration, but also an important factor in attracting audiences to the cinema to watch films [3]. The film “The Lost in Thailand” has been well received by the audience after its release, and it is a successful comedy [4]. Among them, the drama is strong, and it makes people feel that the connection is very smooth. Through a series of successful comedy films, we can see that, compared with the naturalistic life performance of documentary aesthetics, the actor's comedy performance is unique. This “uniqueness” is produced on the basis of the genre of comedy films, combined with the actor's personalized characteristics and creative methods full of dramatic factors, and it is highly dramatic [5].

2. Basic Understanding of Dramatic and Comedy Films

2.1 Dramatic Overview

The so-called drama refers to those intense inner activities that condense into will and action. It is a kind of appearance expression of the characters' psychological description in the setting of characters' situations, and it belongs to the research scope of aesthetics [6]. In drama, we can make full use of appearances, behaviors, and lines to highlight the inner activities of the task itself, so that

the audience can be clear at a glance and have a deep understanding of the characters on the basis of drama. Intuition, which contains psychological content and can act on people's vision or hearing, is dramatic action. This meaning is quite clear, and of course its extension is quite extensive [7].

This paper takes “Thailand” as an example to discuss comedy movies. The inner comedy and the outer comedy are a proposition in the category of artistic aesthetics. As far as comedy movies are concerned, the inner comedy refers to the characters' characters and funny stories in movies, which come from the characters and the stories themselves. The external comedy refers to the comedy style presented by the film director by using comedy expression techniques, and it refers more to the lens language. The inner comedy of the film is mainly manifested in the character characteristics and the development of the storyline. Xú Zhēng, Wang Baoqiang and Bo Huang, the leading actors of “Thailand”, are all well-known comedians in China. They have joined forces to create more jokes, and they have made great efforts in the inner comedy.

It goes without saying that Xu Zheng's performance, with his helpless and speechless eyes alone, conveys the comic nature of the characters he plays. On the contrary, Wang Baoqiang's simplicity and simplicity often arouse the audience's desire to laugh. Huang Bo's character was supposed to cause trouble for Xu Zheng, but with the evolution of the story, he became the most embarrassing person and the core joke in the audience's laughter. The role setting of the film follows the principle of complementarity. The successful person Zaler Xu meets the baby, who is the bottom character. Zaler Xu makes use of the baby in order to get rid of his colleague Gao Bo's stalking. They mistakenly think that the beautiful woman is a shemale in the elevator, and then fight wits with Gao Bo in the hotel. The comedy of the three leading actors and the comedy of the whole story complement each other, which makes the inherent comedy of the film firmly grasp the audience's laughing nerve and trigger an unprecedented “laughing” result.

2.2 The Basic Concept of Comedy

Comedy is a kind of film style loved by the masses. However, this kind of art, which gives people pleasure, corrects the disadvantages of the times and is beneficial to social development, has experienced ups and downs for more than 30 years due to political and social reasons. Comedy mainly expresses a humorous and interesting storyline. On the basis of a specific story, it uses a series of behaviors and languages, combined with rigorous creation and conception, to dig up the funny parts of the audience's life and express them with the help of the storyline of the movie, so as to achieve the effect of making the audience laugh. With the rise of popular culture, the people's awareness of entertainment consumption gradually awakens, and Chinese film studios begin to consider the box office from the perspective of commercial profits, which provides a solid soil for breeding and cultivating genre films.

As a genre film, comedy is a concentrated reflection form of genre films that pursue popular entertainment. It seems that it can stimulate the audience's interest in movies with entertainment as the forerunner, and exchange the public's laughter for the commercial profits and economic benefits of movies. Driven by this new paradigm, the comedy market is showing a prosperous scene. From the early Xiaogang Feng's unique show to the icing on the cake in Stephen Chow, and then to the schools of thought in Guan Hu, Ning Hao, Xú Zhēng and Han Han, all the feelings, persistence and opinions in movies are marching in the direction of “entertaining to death” comedy. With the help of “laughter”, this kind of comedy can convey irony, ridicule, and the idea of loving and publicizing beautiful things to people. Usually, it starts with certain contradictions and ends with a relaxed and happy process and ending, so that people can get positive energy from the comedy. As a film genre, comedy film is only one of many types of films. According to the box office of Chinese film market in recent ten years, the performance and popularity of comedy film are obviously higher than other film genres. Almost all comedy movies, with the victory of justice over evil as the result, publicize the existence of truth, goodness and beauty to people, so that people can get a good viewing experience in the ingenious conception of the plot.

3. Dramatic Expression in Movies

3.1 Dramatic Expression in Comedy Plot

Considering the drama in comedy movies, many filmmakers will question the performance in movies from the perspective of “de-drama”. However, a long time ago, some scholars in the film industry started theoretical research on “de-dramatization” and made proper self-reflection. In the plot of comedy movies, sometimes movie creators pay too much attention to the drama in order to show the drama in the movies, but ignore the movie plot, the actors' own performance methods, the setting of roles, and the handling of various details. The so-called “de-drama” and “de-drama” are two completely different concepts. The former is intended to carry out intuitive actions in hypothetical situations, which will trigger suspense, then cause conflicts in the plot, and then induce the audience, that is, excavate the essence of the relationship between characters and personalities with the help of causal actions.

A good comedy film must have a complete story, conform to the normal logic, and have a more vivid description of various characters in the plot, so that the audience can easily watch a complete story, and see the characters with distinctive personalities and a clear story frame from the story. In the process of this story, it will not deviate from the correct track and bring dramatic experience to people. While “de-dramatization” emphasizes that actors' performances and characters' shaping should be ignored as far as possible, so as to weaken the plot and abandon the drama. In other words, it abandons all the things that need to be strengthened in comedy movies. Although it is good intention to make dramatic creation in the plot of a comedy movie, it should be combined with the times of the story, the individuality of the characters themselves, and the matching of costumes. It must conform to the logic of reality and avoid the tendency of staging. In order to achieve the artistic effect of pleasing the audience, comedy works usually pay great attention to the selection of materials and the arrangement of plots. In comedy movies, the existence of drama is very accidental, which makes people feel that it is not deliberately funny. When creators set the storyline of comedy movies, they must lead to certain contradictions. Only the contradictions between characters can promote the dramatic development, so that the development of various stories between characters is very natural and logical.

3.2 Dramatic Analysis of Domestic Comedy Film Creation

Through a series of successful comedy films, we can see that, compared with the naturalistic life performance of documentary aesthetics, the actor's comedy performance is unique. This “uniqueness” comes into being on the basis of the genre of comedy films, combined with the actor's personalized characteristics and creative methods full of dramatic factors, and is highly dramatic. This paper mainly takes the film *Goodbye Mr. Loser* released in 2015 as an example to analyze the drama in the creation of domestic comedy films. The uniqueness of domestic comedy movies contains something of universal significance, and the generality is in individuality. This rule is the foundation of artistic charm and drama. In the film, Shen Teng and Mary, born as drama actors, have a certain talent in comedy. Their interpretation of roles and the form of performance make the audience feel that this comedy film is very dramatic, but it is very natural and smooth, which is why the film is well received. It can be said that it is precisely because of the unique “drama” that actors' performances are shown with personality, which can fully present all kinds of comedy constructions of comedy movies. Allen, the actor, also performed very well in the film. He played the role of Da Chun vividly and left a deep impression on the audience. The poster of Thailand is shown in Figure 1.



Fig.1 Poster of “Thailand”

To a great extent, comedy plays a role in releasing the karma of the audience's life pressure and guiding the resolution of bad emotions. “The Lost in Thailand” fully considered the living conditions and needs of the audience, so it designed rich funny plots and wonderful jokes, satisfied the audience's entertainment psychology, and achieved the comedy function of the film. At present, China's domestic comedy films are more and more inclined to such small and medium-cost films, which is also a good thing in a sense. You don't need to invest hundreds of millions to attract the audience, you don't need too sophisticated technology to support it, and you don't need to invite some big names from foreign Hollywood to press the field. Just some simple scenes, clear plots and touching stories can still move the hearts of the audience. First of all, we can clearly distinguish the punchlines in “The Lost in Thailand”, which not only contains the Northern School's “shaking the baggage” and Xiaogang Feng-style language humor, but also has the essence of Hong Kong comedy films-exaggerated modeling and “nonsense” funny style. The baggage in “The Lost in Thailand” is short, but it can make the audience laugh. One of the biggest “baggage” is the last appearance of Fan Bingbing. Her appearance not only surprised everyone's expectations-including Wang Baoqiang in the film, but also the audience, and it was also the miracle that everyone was most looking forward to. Comedy is the art of “laughing” and beauty. It makes people laugh at ugliness and funny, thus affirming normal life and beautiful ideals. Looking back at the whole movie, positive energy and humanistic care always run through. From Wang Bao's discovery that Zaler Xu's mobile phone was in his bag, he took a taxi to find Zaler Xu to send his mobile phone, and went to Zaler Xu to say, “People should help each other on the journey, just like a pair of combinations”; From Wang Bao honoring his mother, coming to Thailand to realize his mother's wish, to Xu Lang helping Wang Bao complete all the items on the list ... all these have put forward the theme of “true feelings exist in the world”.

4. Conclusions

The topic of comedy movies has never stopped. Whether it is the critical study of comedy movies or the attention to the development of comedians, the problems related to comedy have already broken through the space limitation of the screen, and are connected with a broader cultural context, becoming an important part of the film performance system. In the creation of comedy films, the use of drama must conform to the actual situation, and it cannot destroy the story point of view and the image of the characters expressed by the film itself. With the continuous improvement of film shooting technology and actors' self-accomplishment, comedy films should update their creative ideas and support actors' type performances from a diversified perspective. In the face of the changing times, how to cultivate the soil for comedy development, activate the creativity of domestic comedy film performances in the diversified concept of performance creation, and

discover and cultivate more comedians with box office appeal are the urgent problems to be solved in the current comedy film creation in China.

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