

Research on the Cross-cultural Communication Strategy of Realistic Creation Drama

--Take "Reply 1988" as an example

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Abstract

The TV series "Reply 1988" was first broadcast in South Korea TVN in 2015, is one of the important representatives of Korean film and television industry. South Korea will be derived from China 's Confucian culture and Korean local culture integration, through the film and television drama for foreign cultural output, has received good results. Through the analysis and interpretation of "Reply 1988", it is found that realism creation can effectively offset the phenomenon of "cultural discount" in cross-cultural communication. Taking it as the object, using the intercultural communication theory, through symbol presentation and comparison of Chinese and Korean film and television dramas, this paper analyzes the cross-cultural communication of Korean film and television drama industry based on homologous culture, and tries to provide reference for the external communication of Chinese film and television dramas.

Keywords

Realistic creation; Cross-cultural communication; "Reply 1988"; Symbols.

1. Introduction

As the main art form of mass communication, TV drama is one of the important carriers for the dissemination of national culture and the embodiment of the soft power of national culture. Korean dramas, which was born in the 1960s, as a typical representative of the spread of Korean culture. After decades of development, it occupies an important position in Asia. The Korean drama "Reply 1988" is a South Korea TVN drama in 2015. Once broadcast, it has become one of the classic dramas of the year. The enthusiasm is still high, which provides a good reference for the creation and dissemination of Chinese local TV drama and the improvement of national cultural soft power.

Intercultural communication is extremely challenging for any medium. TV dramas are different from general communication channels. They limit the scope of the phenomenon of "cultural discounts" to communication. In order to spread national culture, "cross-cultural" is the only way to break the small-scale internal communication and open up a new path of external communication.

Unlike other works in the "Reply" series, "Reply 1988" portrays the true nature of the characters through a realistic creative perspective, focusing on the smallest things such as food, oil and salt, and showing the audience real and warm emotions. This kind of life-like expression can break through the limitation of time and space, reduce the limitation of cultural discount, and easily trigger the audience's empathy with the characters in the drama. From the perspective of semiotics theory, this paper tries to analyze the communication strategy and symbolic presentation of the realist drama "Reply 1988", starting from the perspective of communication and taking the cross-cultural communication theory as the starting point. It is committed to breaking the barriers of cultural discount and exploring the communication method of film and television drama to enhance the national cultural soft power.

2. Analysis of Cross-Cultural Communication of "Reply 1988"

2.1. Reasons for the Hot Broadcast

Since the Korean government promoted the implementation of the cultural policy centered on "cultural orientated national development", the film and television culture has been exported abroad on a large scale with policy support. Since the establishment of diplomatic relations between China and South Korea, Korean film and television works have entered the attention of the Chinese people with the pace of China's reform and opening up. Because China and South Korea belong to Asia and have similar regional cultures, they have been able to spread rapidly in China. The performance of Korean dramas in the face of cultural differences satisfies the cultural and psychological needs of the audience. Regional cultural similarity makes cultural identity more persuasive. Its film and television industry is to make full use of the differences of homologous cultures, take the curiosity of Chinese audiences to other cultures as the hub, integrate their own characteristics, and realize the output of Korean culture.^[1]

Compared with other realistic film and television works, it is not difficult to find that the reason why "Reply 1988" Douban score 9.7 is that it pays attention to realistic creation, moves the audience with the scenes of life, and has a strong sense of substitution, which makes it contrary to the realistic theme works headed by "HOPE" to complain about the evil of human nature. As a family drama, "realistic creation" won a good reputation for the play. At present, TV plays focus on the promotion and development of plots. The rapid development of plots is in line with the fast-paced life of the current audience, but it is also easy to cause the rough quality of film and television works. Fast food eats too much, but it is easy to cause "indigestion" of the audience. Therefore, "Reply 1988" this kind of plain, close to life story, full of world fireworks, comfort is the audience's ordinary heart, cause the audience strong resonance is reasonable. Realistic creation focuses on multiple plot lines and to portray full characters through daily narrative perspective. The characters in the play are all living in Shuangmendong, Seoul, without prominent identity background and wealth. They are ordinary and ordinary. Such characters set a sense of substitution for the audience, which is closer to the audience in daily life. Throughout the whole play, there are three plot lines of parents, children and families. The development of this multi-line plot makes the whole story and characterization more full and full. Through the perfect and imperfect collision of characters, the real troubles are brought to the screen to promote the plot and alleviate the visual fatigue of the audience with the ability of writers to grasp the reality.

2.2. The Cross-Cultural Communication of "Reply 1988"

Intercultural communication is part of communication studies, which emerged in the midst of the conflicting multiracial cultures in the United States. It aims to study the exchange of information between audiences of different symbol systems in the context of cultural differences. In addition to individual audiences, inter-country communication with cultural differences also falls under the scope of intercultural communication studies.

South Korea and China have similar cultural backgrounds. It has been deeply influenced by the Confucian culture of Chinese traditional culture since ancient times. The cultural identity of historical tradition and modern life is high, so we can see the trace of Confucian culture led by Confucius and Mencius in "Reply 1988", which also provides strong support for the intercultural communication of the play.

Due to the homogeneity of Confucian culture, Korean film and television often take ethics as the cultural soul of the drama, focusing on the discussion of family, friendship and love, and expressed through daily life. Such as "filial piety", "good" and other moral ethics with cultural connotations.^[2] Every episode of the drama shows the charm of Confucian culture, so it is not surprising that it is popular among Chinese audiences. The ancients: "Filial piety is the most

important of all virtues", the traditional virtues of the Chinese nation in the play repeatedly reflected : Shanyu's mother knows that her mother is coming to visit her, will clean up everything in the home, there will be little daughter carefully dressed, is to create a good illusion of their own, not let mother worry ; in order to make parents happy, Jin Zhenghuan and Jin Zhengfeng brothers carefully planned a different wedding anniversary for their parents. Deshan's father will become gentle when he faces his mother. After his mother's death, he is extremely calm in front of others, but behind him he cried sadly. The fine tradition of Chinese culture, that is, keeping filial piety, is manifested incisively and vividly through the delicate characters and the trivial details of the pile parts depicted in the play. When exporting the connotation of Confucianism and cultural value, it also reflects the traditional filial piety culture in China. The play uses a large number of common cultural symbols in the world, based on homologous culture is easy to cause ideological resonance, trying to awaken the memory of Chinese audiences. The cultural heritage of its dissemination and promotion is already the product of the combination of Confucianism and South Korean culture, and this cultural integration has promoted cultural exchanges and communication between China and South Korea.

2.3. Characters Set Around Confucian Culture

The Confucian culture is mainly based on implicit and forbearing emotional expression, and delicate emotional expression is a prominent feature. It expresses delicate emotions in small trivial matters, which can easily make the audience communicate and resonate emotionally and spiritually, and then create an excellent drama work. . The Korean film and television industry can discover the traditional spirit and cultural connotation shared by its own nation and other nations, and resonate with audiences in other countries. The so-called "Korean culture" embodied in "Please Answer 1988" was born from the traditional Chinese Confucian culture. As Wang Qishan said when he participated in the deliberation of the Beijing delegation during the two sessions in 2014, the core and soul of Korean dramas is Confucian culture, which is precisely the sublimation of the return of Chinese culture.^[3]

The drama abandons the big characters in the traditional film and television drama in character setting, takes the small characters as the plot breakthrough point, and focuses on the small household affairs between families. The story lines between the characters in the drama can be found in the Confucian culture. In adolescence, the unrestrained Zhenghuan, Shanyu, Donglong naughty still do not forget to express their respect to older generations ; "Lady leopard" who was rich overnight but took over poor neighbors ; Deshan's parents who don 't want to be known by their children but can only secretly talk about trouble ; Luo Meilan would be angry about her husband ' s absurdity, but worried that she would not be needed. The screenwriter takes the typical character "Cheng Deshan" as the thread, and closely stitches the characters to reflect the characters in the play. She is a "stealth navigator", and the goodness and beauty of human nature are echoed between these unsightly but touching little people. The real character image like people in real life is the success of the character image setting in the play.

3. The Presentation of Symbols in the Theory of Semiotics

TV drama is an artistic product reflected by social culture, a miniature landscape that highly condenses social reality, and stimulates emotional communication between works and audiences by carrying element symbols. The screenwriter's scheduling of character symbols, language symbols, and non-language symbols casts the form and emotional connotation into an organic unity of harmonious coexistence.

3.1. Different Types of Character Symbols

The five families in the play are realistic representations of different family types in the real society. A family of single parents - Cui Ze's family, Cheng Shanyu's family. Cui Ze's father opened a watch shop, and alone raised Cui Ze to become a Korean genius; Shan Yu's mother raised Shan Yu and his sister Zhen Zhu by herself after Shan Yu's father died in a traffic accident. The similar backgrounds of the two families paved the way for the subsequent secret relationship between Cui Ze's father and Shan Yu's mother; A professional family-Liu Donglong's family, the father who was the dean of the school, and the mother of a strong professional woman. In the family background, Liu Donglong is naughty but has delicate emotions; The local tyrant family-Jin Zhneghuan's family, became rich overnight due to the lottery of his elder brother Jin Zhengfeng. However, the family has always maintained a simple and thrifty character; ordinary traditional family-Cheng Deshan's family, mother is a full-time wife at home, father works in a bank company, one son and two daughters, is a typical traditional family in Korea; and Chinese element symbols ——"A Chinese Ghost Story", "Wang Zuxian", "Zhou Runfa" and so on, infiltrate Chinese elements into text creation, thereby indirectly enhancing the audience's acceptance.

3.2. Language Symbols That Mobilize Emotions

Language symbols in film and television dramas are divided into words and words. The semantic dialogue, monologue, narration and voice-over of characters are collectively referred to as words, while the presentation of content in subtitles and images is referred to as text.

Dialogues and monologues between characters play an explanatory role in the development of the plot, and at the same time have pragmatic significance, fully reflecting the emotions and characters of the characters. As Deshan's father said in the play, "Dad was not born to be a father, and his father was also a father for the first time." The screenwriter integrates the unpretentious language into the script, trying to convey the strong emotional content to the audience by "defamiliarizing" ordinary life into artistic symbols, and show the daily life of ordinary people at close range. At the beginning of the play, the voice-over "In 1988, although there was a cold war, but the heart was hot, although not rich, but there was a period of warm heart", which pulled the audience to that time and space and laid a big background. [4]These seemingly ordinary words all reflect the screenwriter's superb language skills.

3.3. Non-verbal Symbols for Controlling Details

Non-verbal symbols in film and television dramas consist of visual symbols and auditory symbols. The play uses a lot of non-verbal symbols, aiming to stimulate the audience's senses with rich connotations and vivid pictures to resonate. As a sensory symbol, the color of the play tends to be nostalgic and retro, and the use of stage music and music focuses on the texture of life and fits the background of the times.

The director of the play keeps improving the details. While restoring the symbols of the times, the cultural symbols that have been passed down to this day are also preserved, such as cowboy costumes, Walkman, fried rice cakes, pickles, fried chicken, etc., using scene rendering techniques, supplemented by Sensational music, using audio-visual means to the fullest. Not only that, honorifics, men outside women inside, all these are the shadows of Confucian culture, which is an important reason why the play was able to break the shackles and spread in the Chinese market.

4. Comparison of Chinese and Korean TV Dramas in The Context of Cross-cultural Communication

China and South Korea take cultural diplomacy as the key content, and use the communication of cultural soft power to improve bilateral relations. However, the difference is that China's cultural communication takes the positive image of "contributing to world peace" as the link, while South Korea's cultural communication takes "establishing national image" as the link, aiming to win the goodwill and trust of foreign public.^[5] In terms of the current cultural exchanges between the two countries, there are many differences in cross-cultural communication between the two countries.

4.1. Different Focus on Cultural Communication Between the Two Countries

South Korea's cross-cultural communication focuses on demonstrating the essence of its own national culture. It opens up the Chinese market, but ignores that its culture was born in the traditional Confucian culture, which is an important part of Chinese culture. In terms of the Chinese market, it is not a foreign culture but a homologous culture. China's cross-cultural communication focuses on spreading the mainstream culture of political and economic life to South Korea, aiming to show the real image of China, but ignores the audience group of South Korean teenagers, which does not have enough attraction to attract attention.

But cultural differences in intercultural communication are, to some extent, more conducive to opening up markets in other countries. Taking Confucianism as an example, although the two countries are deeply influenced by Confucian culture, Chinese Confucian culture focuses on "benevolence and righteousness," and Korean interpretation of Confucian culture focuses on "filial piety." For example, in the play, Deshan will often quarrel with his sister because of honorifics. This tradition of using honorifics to one's parents in daily life emphasizes the "filial piety" that runs throughout Korea. To a certain extent, different interpretation angles are more conducive to the development and dissemination of culture, and cultural diversity has been developed to a certain extent.

4.2. Different Audience Groups for Cross-Cultural Communication

When South Korea carried out cultural communication in China, it mainly aimed at the Chinese ordinary people, targeting the Chinese youth group, and tailor-made communication policies for this group to focus on seeking the favor of Chinese young people's culture. China's cross-cultural communication in South Korea is mainly aimed at groups with influence in the relationship between the two countries, such as the government and cultural companies. Compared with South Korea, it ignores the attention of ordinary people.

4.3. The Impact of Cultural Differences on Audiences in Cross-Cultural Communication

The main factor affecting the audience to accept cultural output content is whether the audience can be in the same cultural background. In different cultural environments, the recipients and the communicators have different cultural positions, which requires that in the process of cultural communication, intermediaries are needed to transform so as to build a common space between the communicators and the audience.^[6] The intermediary transformation process can still well meet the needs of the audience when there are cultural differences between the audience and the communicator.

5. Implications for Cross-cultural Communication of Chinese Films and TV dramas

The phenomenon of "entertainment to death" warned by Neil Postman exists in the field of Chinese film and television dramas, and it is an urgent problem for contemporary film and television people to solve. "Entertainment to death" requires the industry to conduct a rational analysis of the market and strengthen the cultural communication awareness of film and television dramas. The Chinese film and television drama industry should learn from South Korea's cultural communication model based on cultural homology, better explore local culture, find channels for Chinese culture to go global, and express national culture internationally. On the basis of following the thinking and cognitive model of audiences in other countries, the film and television plots are packaged with "Chinese national cultural elements" such as Peking Opera, lion dance, dragon boat racing, etc., reduce the "cultural discount", and at the same time show cultural confidence, reflect the essence of Chinese culture, and spread Chinese values.

6. Conclusion

The national culture of any country develops in the constant collision with foreign cultures, such as China and South Korea. In the process of cross-cultural communication, breaking the cultural discount, on the basis of showing the original cultural heritage, and using appropriate strategies for easy-to-understand communication for audiences with different cultural backgrounds, is the proper meaning to ensure the effect of communication. Throughout "Please Reply 1988", it is ingenious to integrate the so-called Korean culture with traditional Chinese Confucian culture and use similar parts of different cultures as the key to open the Chinese market. In the field of cross-cultural communication, domestic film and television dramas must stand firmly on the cornerstone of traditional Chinese culture, learn from the successful experience of other countries, and keep pace with the times, and more and more excellent Chinese film and television works are bound to enter the world stage.

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