

Aesthetic integration of film and short video: narrative and audio-visual language innovation

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ABSTRACT

With the rise and popularity of short video platforms, the aesthetic integration of film and short video has become a topic worth discussing. By analyzing the characteristics of film and short video in narrative and audio-visual language, the paper discusses the possibility and innovation direction of the integration of the two. Review the development of film narrative and audi-visual language, and then analyze the unique aesthetic characteristics of short video. On this basis, it proposes three innovative directions for the integration of film and short video: the reconstruction and connection of fragmented narrative, the creation of immersive audio-visual experience, and the exploration of interactive narrative.

KEYWORDS

film and short video; aesthetic integration; innovation

With the rapid development of mobile Internet and the popularity of smart phones, short video platforms have sprung up, and have quickly become an important channel for the public to obtain information and entertainment. The user scale of short video applications such as TikTok, Kuaishou and Weishi is expanding, and their content production and consumption modes are also evolving. At the same time, the traditional film industry is facing unprecedented challenges and transformation pressure. Factors such as slowing box office growth, declining moviegoers, and the impact of streaming media platforms have prompted filmmakers to reflect on the narrative mode and aesthetic form of films. In this context, the mutual reference and integration of short videos and movies have become the focus of the industry. On the one hand, short video platforms began to set foot in the field of long video, trying to combine the aesthetic characteristics of short video with film narrative. On the other hand, the film industry has also begun to try to use short video platforms for publicity, marketing and creative expression. This cross-border integration not only provides new possibilities for the development of movies and short videos, but also provides rich materials and practical basis for the study of the aesthetic integration of the two. In this context, discussing the aesthetic integration of film and short video is of great theoretical significance and practical value for grasping the current development trend of film and television creation and promoting the innovation of narrative and audio-visual language.

1 Film narrative and the development of audio-visual language

1.1 The evolution process of the film narrative

Since the birth of the narrative mode of the film has experienced the evolution process from simple to complex, from single to multiple. In the early days of the film, due to technical limitations

and audience acceptance, the film narrative mostly adopts a linear structure, tells a single story, and pays attention to the plot coherence and causal logic. With the maturity of film language and the improvement of audience appreciation level, the film narrative begins to present a more rich and complex face. In the 1920s, the rise of the Soviet montage theory introduced new ideas into the film narrative. Montage emphasizes the splicing and combination of pictures, produces new meaning and emotion through the juxtaposition and conflict of fragments, and opens the formalistic exploration of film narrative. In the 21st century, the development of digital technology and the deepening of media integration have provided new possibilities for film narrative. New narrative forms, such as interactive narrative, network narrative and cross-media narrative, are constantly emerging, challenging the boundary of traditional film narrative and promoting the continuous evolution of film narrative. The development course of film narrative reflects the interaction between film art and the spirit of The Times, technical conditions and aesthetic pursuit, presenting the evolution trajectory from classic narrative to modern narrative, from single medium to cross-media narrative, which provides rich nourishment and enlightenment for the innovation of contemporary film narrative.

1.2 Innovation of audio-visual language in film

As a comprehensive art, the innovation of the audio-visual language of the film is inseparable from the technological progress and the aesthetic exploration. Early films are limited by static pictures and silent expression, mainly relying on visual elements such as composition, light and shadow, and facial expressions to shape characters and rendering atmosphere. In the 1920s, with the development of montage theory, the audiovisual language of films began to emphasize the editing and grouping of pictures, creating visual impact and emotional tension through the rhythm, length and combination of the lens. In the 1960s, the French New Wave films challenged the audio-visual language norms of Hollywood, encouraged free and flexible creative methods such as impromptu shooting and handheld photography, and expressed the inner world of characters through editing techniques such as jumping and flashback, creating the first modern audio-visual language of film. Entering the digital age, the innovation of the audio-visual language of the film has entered a new stage. Digital photography, computer special effects, stereo sound and other technical means have greatly expanded the expression of film audio-visual language, and realized the all-round innovation from picture to sound, from vision to hearing. At the same time, digital technology has also brought new challenges and opportunities for the creation and dissemination of film audio-visual language, prompting film creators to constantly reflect on and explore the audio-visual language aesthetics in the digital age. The innovation process of the film audio-visual language reflects the interaction of the film art with technology, aesthetics and social culture, presents the development context from classic to modern, from imitation to innovation, and provides rich nutrients and inspiration for the development of the audio-visual language of contemporary film.

2 The aesthetic features of the short video

2.1 Time limit and fragmented narrative of short videos

The limit of the video duration on the short video platform is generally between 15 seconds and a few minutes, which has an important impact on the narrative mode of the short video. Compared with movies, short videos cannot tell a complete story line. Instead, they use a fragmented narrative strategy to express a certain theme or emotion by capturing the fragments and moments of life. This

fragmented narrative emphasizes the impact of the picture and the concentration of information. Through carefully designed pictures and clever editing, it attracts the attention of the audience in a short time and conveys limited but powerful information. At the same time, the fragmented narrative also echoes the characteristics of the accelerated pace of contemporary social life and the fragmented attention, catering to the "short, smooth and fast" viewing habits of mobile Internet users. Many short video creators are good at capturing interesting moments in daily life, or creating humorous and dramatic scenes. Through exaggeration, parody and other techniques, impressive visual fragments have formed a unique fragmented narrative aesthetics.

2.2 immediacy and interactivity of short videos

Compared to movies, short videos are more instant and interactive. First of all, short video platforms make use of the popularity of mobile Internet and smart phones to make the production, distribution and consumption of video more convenient and real-time. Users can shoot, edit and upload videos anytime and anywhere, and realize the rapid transmission and instant feedback through the recommendation algorithm of the platform. This immediacy makes short videos to keep close to social hot spots, capture the pulse of The Times, and become an important carrier to record and spread the current life. Secondly, short video platforms encourage users to participate in interaction and social interaction. Users are not only consumers of videos, but also producers and disseminators of videos. Interactive functions such as thumb up, comments and retweets make videos become a social currency, where users express themselves and establish connections through sharing and interaction. The emergence of interactive gameplay such as challenges and co-production further enhances users' sense of participation and creativity, forming a unique interactive aesthetics. The immediacy and interactivity of short videos have changed the traditional mode of video production and consumption, and given birth to new aesthetic forms such as participatory creation and social sharing.

3 The innovative direction of the integration of film and short video aesthetics

3.1 Refactoring and connection of fragmented narratives

With the rise of short video platform and the innovation of film narrative, fragmented narrative has become a new narrative paradigm and aesthetic pursuit. The integration of film and short video in the fragmented narrative provides new possibilities for the reconstruction and connection of narrative. On the one hand, micro-narrative has become an important entry point for the integration of film and short video narrative. Micronarrative is a short, relatively independent narrative segment centered around a character, event, or theme. On the short video platform, each video can be seen as a micro-narrative, which captures fragments of life with a unique perspective and style and expresses specific emotions or ideas. The independence of this micro-narrative and the integrity of the film narrative form a tension, but it also contains the possibility of reconstruction and connection. Some films began to try to combine several micro-narratives into a complete story. Through clever editing and transition, they established the correlation and coherence between the seemingly independent segments, forming a novel and fragmented narrative structure. On the other hand, cross-platform narrative becomes another way to connect film with short video fragmented narrative. Cross-platform narrative refers to telling different parts of the same story universe through different media platforms. Each part is both independent and related, and jointly forms a complete narrative system. In the integration of film and short video, some films began to try to use the short video platform to expand and extend the cross-platform narrative. For example, the film can publish

prequels, foreign videos, trivia and other content on the short video platform to supplement and enrich the narrative world of the film. Short videos can also be used as derivative and promotional channels for films to attract audiences in a more fragmented and interactive way. Cross-platform narrative breaks the limitation of single media, realizes the complementarity and integration of different media forms, and provides a more diversified and three-dimensional expression space for fragmented narrative. The reconstruction and connection of fragmented narrative is not only the result of the innovation of film narrative, but also the embodiment of the aesthetic characteristics of short video. The independence and relevance of micro-narrative, and the coherence and diversity of cross-platform narrative, together constitute a new picture of the integration of film and short video narrative, providing the audience with a richer and more diversified movie-watching experience.

3.2 The creation of an immersive audio-visual experience

With the development of digital technology and the improvement of audiences aesthetic needs, the immersive audio-visual experience has become another innovative direction for the integration of film and short video aesthetics. The application of panoramic video and interactive video technology provides new possibilities for creating an immersive audio-visual experience. Panoramic video provides the audience with a more comprehensive and free viewing Angle, so that the audience can more fully perceive the spatial information and details of the video scene. Visitors can freely choose and switch perspectives through mobile devices or computers, as if they are in the video scene, and get a more real and active viewing experience. The emergence of this panoramic video breaks through the framework limitations and plane presentation of the traditional video, and opens up a new expression space for the immersive audio-visual experience. Also related to panoramic video is interactive video, which also contains the aesthetic potential to create an immersive audio-visual experience. By setting up multiple plot branches and choices, the interactive video gives the audience more sense of participation and control, so that the audience becomes the active builder and experiencer of the narrative. According to their own choice and interaction, the audience can influence the plot direction and the final ending of the video, and get a more personalized and immersive movie-watching experience. The introduction of interactive video elements in the creation of short videos is helpful to expand the boundary of narrative and aesthetic expression of short videos, and create a more immersive audio-visual experience with a strong sense of participation for the audience. In short, the creation of immersive audio-visual experience reflects the integration of film and short video in terms of technological innovation and aesthetic exploration. The application of panoramic video and interactive video technology and its aesthetic potential jointly open up new areas of immersive audio-visual experience, injecting new vitality into the narrative and aesthetic performance of movies and short videos. With the continuous maturity of relevant technologies and the deepening of creative practice, immersive audio-visual experience is expected to become an important trend in the integration and development of movies and short videos, bringing audiences a more immersive and interactive new experience.

3.3 Exploration of interactive narrative

With the development of digital technology and the awakening of the audiences subject consciousness, interactive narrative has become another innovative direction of the integration of film and short video aesthetics. Interactive narrative emphasizes the participation and intervention of the audience, and transforms the audience from passive viewer to active builder and experiencer of the narrative. In the fusion creation of movies and short videos, innovative modes of user participation in narrative are constantly emerging. Some films began to cooperate with short video

platforms, inviting users to participate in the creation and promotion of films. For example, movies can launch activities such as plot creative collection and character audition on the short video platform to encourage users to contribute their creative and acting talents and participate in the creative process of the film. Some short video platforms have also begun to try the creation of interactive short videos. By setting multiple plot options and branches, users can influence the plot direction and ending of short videos according to their own choices and interactions. This innovative mode of user participation in narrative not only enhances their sense of participation and substitution, but also provides new ideas and possibilities for the narrative innovation of movies and short videos. Also related to user engagement in narratives is personalized narratives based on data analysis. On the short video platform, the accumulation of massive user data provides the basis for personalized narrative. Through the analysis of users' movie-watching history, interactive behavior, social networks and other data, short video platforms can accurately portrait users' interests, preferences and movie-watching habits, and recommend personalized video content to users accordingly. Some movies have also begun to try to use the data analysis function of the short video platform to provide users with a personalized viewing experience.

4 Sum Up

Film and short video aesthetic fusion is the inevitable product of digital age art innovation and media fusion, fragmentation of narrative reconstruction and connection, immersive audio-visual experience of build, interactive narrative exploration of innovative practice, reflects the postmodern context narrative form change, embodies the profound influence of digital technology development of film and short video aesthetics, highlights the influence of social media era "participate in culture". On the one hand, this integration promotes the innovation of film narrative and aesthetics, and stimulates the new vitality of film creation. On the other hand, it also expands the expression space and artistic connotation of short videos, and realizes the leap from "fast food culture" to "aesthetic form". In the future, the film and short video aesthetic fusion, more diverse, three-dimensional, interactive image narrative ecology is forming, bring the audience more rich diverse aesthetic experience, for academic art innovation and media fusion provides a new perspective, to grasp the development of digital age art, promote the prosperity of image culture, is of great significance.

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