

## On the Change of the Interactive Development of Digital Media to the Film Narrative Theory and the Identity of the Audience

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### Abstract

In today's era of rapid development of digital art, digital and computer technologies have merged with each other, giving birth to a series of digital art, which has been fully applied in the field of film production. Digital technology directly affects contemporary film production, creation, audience psychology and audience identity. It had a profound impact. The wave of 3D movies caused by "Avatar" is followed by the improvement of technical means and a new round of thinking revolution. The interactivity of digital media has become more and more powerful in the influence of movies. Film is an art form that combines scientific development with literature and art. The development of film and technological innovation are closely related. Throughout the history of film development, technology has always played a guiding role. Since the end of the last century, digital technologies that have emerged one after another have brought a completely new audio-visual experience to the audience. They have also changed the production, distribution, and storage methods of film art. At the same time, it has also improved the expressiveness of the film, the scope and nature of the film art, and even Film aesthetics theories are facing huge opportunities and challenges. The development of digital technology has greatly expanded the spatial expressiveness of movies and created unprecedented audiovisual wonders. Therefore, this article will proceed from the interactivity of digital art to conduct specific research and analysis on the influence of interactivity on the film narrative mechanism, the change of narrative characteristics, and the change of interactivity on the identity of movie audiences. The first part analyzes interactive movies based on the concept of "interaction" and digital media interactivity. The second part mainly analyzes the influence of digital media interactivity on film narration. The third part starts from the characteristics of the transformation of the audience's identity by the interaction of digital media, and comprehensively studies and analyzes the interaction of digital media with the audience's viewing methods, interaction, identity role, the integration of the identity of the viewer and the "player", etc. The influence of sex on the narrative style of the film has triggered a change in the identity of the movie audience. Finally, it summarizes the interrelationship between interactivity and film development in the digital media era. In general, this article analyzes and compares the changes and influences of interactivity, film narrative mechanism and audience characteristics in the digital media era in more detail. The main core is the film narrative mechanism triggered by interactivity and the changes in the audience's identity characteristics in the film. Content to grasp the important influence and long-term significance of current digital media technology on the development of future films.

### Keywords

Interactivity, digital media, movies, audience characteristics.

## 1. Introduction

The film has a history of more than one hundred years since its birth, and it has been closely integrated with science and technology. Its development has ranged from the initial silent film to the sound film, from black and white to color film, from the proposal of montage theory to the aesthetics of long shots, and to the current high-tech. At the stage of digital film, every change in film depends on the promotion of technology. The emergence of digital technology has brought about qualitative changes in film images, brought subversive changes to films, and opened a new era of film art and culture. In the late 1970s, the "Star Wars" series that set off the American visual frenzy, George Lucas opened a new era in the digital age of film production. Since then, whether the film is in the production field or the screening stage or in the concept of film aesthetics, the digitization process has pushed the film to a new platform, subverting the traditional film industry, and also subtly affecting the production of films, Propagation mode. Since the 21st century, 3D movies have brought a qualitative leap in the development of the film industry. In 2009, the film "Avatar" directed by James Cameron not only had a box office revenue of up to 2.7 billion US dollars, but also Officially pulled into the 3D era. At present, the era of new media relies on computers as the terminal, and media based on digital networks, with interactivity as the main feature, has an important impact on the narrative mode and narrative characteristics of movies. Under the all-round spread of digital media, there are also more movies. There have been "mutations" in these areas.

Then, digital media has created a multi-polarized form of movies in terms of production methods and viewing methods. With the concept of VR movies, it has also broken the passive acceptance of the audience, and the audience can also dominate the movie story. The direction. This requires not only technology, but also a revolution in the thinking of movie viewers. As far as movies are concerned, we can understand it as breaking through the traditional way of watching movies, breaking that the movie can only be watched in theaters, home theaters, and private theaters. At the same time, it can also be watched at home using high-tech multimedia products. On the other hand, the process of watching a movie is not only audio-visual. You can enjoy the movie with the idea of the movie creator, and you can also participate in the development trend of the plot. The most important thing is the interactive exchange of individual thoughts to give the audience It is more psychological experience.

From the perspective of film narrative, the development of film from the initial development to the current diversification, from Soviet montage to the later New Wave movement, is the exploration and improvement of film narrative techniques. Film is an art that combines sound and picture. Need to complete the narrative mission. The most basic are montages and long shots. Montage uses clever editing techniques to express the creative ideas of the film director. The long shots proposed by Bazin use the uninterrupted nature of the shots to express the authenticity between art and reality. Techniques promote the continuous development of film art. The intervention of digital media and VR technology is breaking this inherent film art processing method, and is also changing the traditional way of watching movies. It indicates the development of movies, the emergence of new identity characteristics for audiences, and the future development of movies. All have profound guiding significance.

## 2. Interaction Analysis in the Era of Digital Media

For interactive functions in the digital age, it is based on technological development. Digital media art mainly includes scene design, character design, game program development and design, multimedia post-processing, etc., and later incorporates new media technologies such as CG technology, virtual reality technology, interactive terminal technology, and network interactive technology. The development of these technologies makes the interactivity of new

media have a broader scope, and also makes people's lives have more interactive communication possibilities.

Interactive movies and interactive advertisements that are popular on the current network. For example, "Black Mirror: Bandersnatch", which exploded at the end of 2018, relied on the golden sign of "Black Mirror" and threw out the novel gimmick of "interactive movie", which caused the larger online media and audiences to discuss this. A game-like work that can "be a screenwriter". "Black Mirror: Bandersnatch" is not completely innovative in form. It relies more on the brand effect of "Black Mirror" and Netflix's platform support, making interactive movies spread globally for the first time. In fact, the earliest interactive movie should be traced back to 1967. A Czech movie of "Automatic Movie" was exhibited at the Montreal Expo. The audience can vote for the following plot through the red and green buttons in their hands. The domestic Kuaishou also has an "interactive" method of use: using the "sticker" function, users directly pass on their attitudes to the creator, so that self-will is directly presented in the video, and the voting result becomes the creator's next video creation theme and plot trend Decision-making basis for iso-directional content.

From the above cases, we can see that "interaction" has long been ubiquitous. The choices made by users in interactive movies are also the exposure of their own behavior patterns in the era of big data. Compared with traditional interactive communication, the interactivity of digital media is more individual and arbitrary. The convenient handling of mobile phones, the interconnectedness of network big data, the versatility of playback software and short video platforms, on the other hand, bring more possibilities to movies in the new media era.

### **3. The Influence of Digital Art Interactivity on the Narration of Contemporary Virtual Reality Movies**

"Workers must first sharpen their tools if they want to do well." In contemporary virtual reality film creation, the advancement of digital processing technology, especially virtual reality technology, has made it possible to create extremely lifelike images through virtual images produced or processed by computers. [1] Nowadays, with the continuous development of digital media technology, interactive functions have influenced and even changed the basic narrative mode of movies. Like literature and art, film art essentially has a narrative function. Literature and art rely on words to show stories; while movies rely on images for narration, and narrate stories with the combination of time and space. The famous film theorist David Bordwell pointed out that "narration is the interaction of plot narrative organization and style stylization in the film [2]. In the actual application process, the director's editing methods are different, and some The directors focus on the combination of shots, some directors focus on the depth of the language of the lines, while some directors love the expression of long shots, and the film styles are also very different. For example, the work of director Wu Yusen has a fast and slow narrative rhythm, and the content of the film is intense and intense. Violence, the entire work is filled with the ultimate violent aesthetics; Nolan's work analyzes the vision, space and dreams, and the narrative technique presents complexity; the long shot of Hou Xiaoxian eases the rhythm of the film and gives people There is enough space to calm down and think. However, the emergence of VR virtual reality technology is breaking the inherent language difference of traditional movies. The movie space is changing from a plane space in a frame to a virtual thinking space without a frame. Traditional movies are technically Facing increasing challenges, new media technology and VR virtual reality technology will also bring greater development space to movies.

### 3.1. Interactivity and Film Narration

For film narration, traditional films mostly use film art techniques (long shots, montages, colors, light) to complete a single narrative, unable to complete complex multi-linear narratives, and even unable to complete the interactive feedback of the audience to the film. The audience participates in the selection of the movie plot.

Traditional movie narratives always use the actions of the main characters as the main narrative clues, and the actions of the other characters are the divergence points of the event until the end of the story. The unilateral narrative of the film mainly includes the following two aspects:

#### 3.1.1. Single Linear Narrative Film

Take "Farewell My Concubine" directed by Chen Kaige as an example. This film is almost based on time clues. It tells the history of half a century from the end of the Qing Dynasty to the Cultural Revolution, and the emotional journey between two famous actors. The story between them is a long period of modern Chinese history. This kind of one-way narrative, in terms of time, the audience can only follow the sequence of time, unable to make a leap of interpretation of the plot, and can only understand the director's expression of love and hatred. Grief, analyze and appreciate the film according to the director's ideas.

#### 3.1.2. Single-view Narrative Film

The audience is the onlooker in the movie, and the perspective varies with the characters in the movie, and it is impossible to complete the identification of multiple roles. In most traditional movies, in order to avoid the trouble caused by the cumbersome structure of the story, there are few bifurcation points in the narrative, and an overall narrative is formed in the narrative technique, so the audience is always in a single state during the viewing process. A situation of perspective acceptance.

Regarding the narrative of modern films, in 1986, Professor Peng Jixiang believed that modern films "change in plot structure from single to multiple". [3] Film narration in the era of digital media is different from traditional films. It has a large degree of innovation in narrative structure and role selection. In the digital media era, multi-linear narratives are more understood and accepted by people. Film narration in the era of digital media has plunged the plot of the film into a larger story maze, giving the audience more guesses and choices about the plot and answers of the film. Everything has become blurred, the director breaks the beginning and the end, and even in the middle of the narration, he will unconsciously complete a multi-line interspersed and multi-angle interpretation. It even provides a huge "narrative labyrinth". The overall narrative of the film presents a centerless "nomadic form"[4]. The process is searched by the audience themselves, and the plot of the film is as colorful as life and full of unknowns. The interactivity of digital media makes the film narrative develop in multiple directions, and the audience will have different feelings and interpretations of the characters in every movie viewing experience.

### 3.2. The Influence of Interactivity on Film Narrative Mode

We usually study the narrative mode and characteristics of a certain director or a certain type of film. For example, director Nolan, his film works usually touch the level of human ideology or mental activity, so his film works have strong Logical, the plot is confusing. Nolan's work "Inception of Dreams" is to introduce the audience into the "dream mystery" he designed. The connection and jump from time to space has a very obvious Nolan style.

Shi Ling believes that "interactive films have different narrative texts due to the subjective wishes of the audience [5]." The film narrative in the new media era is a narrative mode that is different from the traditional film narrative. In the film, we can carry out a variety of The choice, the characters in the film, the plot turn and even the ending of the story. This choice will not be

one-way, that is, interactive choices in interactive movies, at least two or more narrative tracks will appear.

### **3.3. Changes in Film Narrative Characteristics in the Era of Digital Media**

#### **3.3.1. Interactive Narration of VR Movies**

VR movies are a relatively complex creative form in virtual reality movies, and a new form of further development and progress on the basis of immersion. With the development of digital technology in recent years, there have been historic breakthroughs in film production technology and communication methods. VR technology forces creators to update narrative concepts and methods. In interactive VR movies, the audience transforms from the role of passive receivers to content producers, completing the narrative of the story through interaction with the movie content.

#### **3.3.2. Multi-channel Narration of VR Movies**

VR movies enable people to make their own decisions regarding the development of the plot, so as to experience the experience of film development from different angles, thus establishing a new type of "multi-channel narrative". Multi-channel narrative must first be based on autonomy and interactivity. The interactive narrative mentioned above is more developed in the fixed frame of the story development plot, and the narrative rhythm and story ending are still in the hands of the creator. But the "multi-channel narrative" story happens randomly. At the moment the viewer chooses, a new story line has been generated, and the result is not preset by the creator. From this, the audience can experience different narrative time and space. The "multi-channel narrative" of VR movies has completely realized the artistic effect of "there are a thousand Hamlet in the eyes of a thousand people". The focus of narration has also shifted from storytelling to the construction of a worldview. Narration is not only confined to creators and recipients. between. As Qin Lanjun said, when story and interaction become the two indispensable dimensions of narration, storytelling has changed from an art of time to an art of interactive time and space, and narration has evolved into a narrative ecological design. [6]

## **4. The Change of Interactivity to the Identity of Movie Audiences**

The emergence of film art has greatly stimulated the human imagination and inspired the creators to create an exquisite audio-visual feast. In the digital age, digital technology is embedded in the creation of film art, which not only has an impact on the film itself, but also affects the viewers. Under the influence of the traditional film form of nearly a hundred years, the audience has long been accustomed to the position of passive acceptance, calmly accepting the storyline without any psychological rejection. However, in the context of the digital age, the interactivity of digital art has gradually changed the passive acceptance behavior of film viewers, and has had a more profound impact on film creation.

### **4.1. The Audience Broke the Established Narrative Direction of the Film**

While the film narrative affects the audience, the audience also has a reactionary force and the result of the film narrative. The author believes that the most important point is that the viewers truly participate in the film narrative, breaking the established narrative trend of the film. From a psychological perspective, every audience has a unique view of the movie and its story. This is not only a human natural narrative desire, but also an important psychological basis and embodiment of the audience's self-direction control. [7] In fact, this behavior stems from our expectations of the story. Every movie, different audiences have different opinions. Under the interactive function of digital art, audiences have obtained "as I wish "And "Try it" right.

First of all, in the "interaction" between individual audiences and film narratives, creators must create a basic and complete film framework for viewers. In this framework, there is another node in other directions, relying on the support of digital media technology to satisfy the audience's enthusiasm for participating in the narrative. This breaks the established narrative direction under the traditional film model, and also reflects the audience as the basic unit of "interaction" in the film.

Second, the interactive reflection between the viewer and the film. The audience may be a spectator or a "navigator" in the whole story system. On the other hand, different audiences have different focuses on the film, so the story will change differently, and the audience will participate in the interaction with their own favorites.

In the digital media era, the sound and picture quality of movies is constantly improving, and new media communication has also brought more preferences to the audience. Under the background of this era, the audience's involvement in film narratives requires a more comprehensive and high-quality development of new media technologies to ensure a more personalized viewing service.

#### **4.2. The Audience's Choice and Identification of the Role: Mirror Self-presentation**

The interactive function of digital art makes movie viewers present an important feature of self-selection in the process of continuously participating in the film narrative. [8] First of all, the audience's identification with the role is an identification with their own life experience. Secondly, based on the audience's own personality and identity factors, they produce a "reflection image" when they participate in the narrative of the characters in the story. Viewed from the above two aspects, the audience has both pros and cons in watching the movie, which is manifested in the audience's identity or dissatisfaction with themselves. It is manifested by different factors such as the age, personality, and life experience of the viewers. In traditional films, the film is completed under the control of the director without the participation of the audience. During the viewing process, there is no communication between the director and the audience, which is a lack of film interaction. In the context of the digital age, audiences can not only grasp the development trend of the story, character behavior, etc. under certain circumstances, but also satisfy the viewer's sense of existence.

#### **4.3. The Audience's Multiple Identities Triggered by Interactivity**

Our inherent thinking is that the audience is the viewer and the creator is the film producer. There seems to be a natural difference between the two, that is, the creator creates the movie and the viewer watches it, and the audience and the creator are A counterpoint identity. The audience is a passive receiver in the theater; the creators structure the story narrative of the film, and in accordance with the established narrative suspension and mode, single output ideas to the audience.

Under the influence of the interactivity of film art, the identity of the audience has surpassed the limitations of a viewer, and at the same time has more identities, such as the "helmsman" of the film narrative, resulting in the coexistence of multiple identities of the audience. Among the identities, the most important thing is the integration of the identities of the viewer and the "player". Due to the emergence of digital art interactivity, the audience can experience the "human-computer interaction" in the game while watching the movie, so that the audience can become the "player" to experience the story, and the audience still maintains the identity of the audience. Is the dominant identity in the game.

#### **4.4. The Identity Integration of Viewers and "Players"**

In some interactive experience films created so far, the core identity of the viewer is still the viewer, which is an unavoidable identity as the viewer. As a movie viewer, the movie will always

have a one-way impact on the audience, and the audience will also make corresponding emotional and psychological reactions. Secondly, the audience's identity will produce basic feelings and emotions for the story, and have the most basic emotional experience of the story. The psychology of a movie viewer not only needs audiovisual entertainment satisfaction, but also needs to be in the process of watching the movie. Realize the catharsis of self-emotions and get the pleasure experience of corresponding release.

The emergence of the subordinate identity of "player" is produced under the interactive function of digital art. With the development of computer network technology, online games have become a cultural situation. In an interactive game, the player is the controller of the entire game. The player promotes the development of the game plot by manipulating the characters in the game. Therefore, the importance of the player to a game is self-evident. In the context of digital art interactivity, the interactive participation of the audience makes the movie have characteristics similar to online games. [9] The identity of the viewer began to have characteristics similar to that of a game player, and can control related narrative nodes. The audience began to manipulate the plot through interaction, which gave the viewer a strong sense of tentativeness. Through the participation of the audience, the open theme of the film can also be used as an important component of the interactive content, and the audience can generate their own movies through their own choices.

As stated above, the interactive nature of film art promotes the interactive experience of the audience, so that the audience entertains the identity characteristics similar to the "player", and this "player" identity is still the basic identity of subordination and "watcher" Attribute. The integration of the identities of "players" and "watchers" is a prominent feature of the transformation of the identity characteristics of interactive audiences in digital art.

## 5. Conclusion

In view of the interactivity of current digital media, film narration, and the study of audience identity, new digital media has a strong impact on traditional movies. The interactivity of digital art will increasingly penetrate into the narrative and interactive fields of movies, which will have a milestone guiding significance for the development of future movies. The continuous introduction of digital media technology has expanded the living space for future film creation and development, and is a far-reaching extension of the diversified genre of films. Films will not gradually die out with technological progress, but will follow. With the development of the times, constantly gaining new vitality.

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