Super Assumption: The "Second Contract" between "Super Readers" and Audience in We Media Era

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Abstract

Hypothesis is the psychological tacit understanding between the recipient and the creator. Short video adapters, as "super readers", create a lot of "noise" that destroys the authenticity in the "secondary creation" of the original work. The audience's information receiving mode, which is based on the logic of reason, avoids the "noise" and accepts the assumption. The relationship between the audience and the adapters is characterized by sharing and collusion. Based on these two points, the assumption of short video adaptation is upgraded and enlarged, and the hypothetical contract formed also shows strong persuasion. As a result, a new contractual relationship has been formed between the audience and the "super reader", which is a hypothetical "secondary contract" based on the original work.

Keywords

Hypothetical; Super Reader; Short Video of Literary Adaptation; Film; Drama

The Contract of Art: Presupposition as the Premise of Acceptance

In artistic creation, authenticity and assumption are two important concepts closely related. As Guo Tao said in his paper "going on: the development and deepening of contemporary Chinese art theory research—On Chen Xuguang's new work" art noumenon and dimension > "," authenticity and assumption are two important categories in art theory, which reflect the basic relationship between artistic image and the real world, and are the two artistic spirits of artists facing the objects of artistic expression Basic attitude or creative method" (Guo, 2018). Authenticity emphasizes the imitation and reappearance of nature by art. The "three unifications" of Western classical literary

theory are set to imitate the changes of natural time and space, while the assumption emphasizes the transcendence and creation of nature.

Supposition exists in drama for a long time, which is the main feature and creation law of drama. People can associate with each action of the characters on the stage, complete other details of the story in their own mind, and get the overall impression by watching the parts. In the process, the actors and the audience formed a special contractual relationship. In order to make it easier for the audience to establish a contractual relationship, the performance of dramatic actors tends to be stylized, and the audience's Association habits are cultivated in a conventional way. After the birth of the film, the authenticity of the image has a certain threat to the traditional hypothetical aesthetics. However, when the film tries to tell a story, the "old wine" is put into the "new bottle" and becomes the main element of the film narrative. "As the pioneers of the tradition of documentary film, the lumiel brothers made dramatic films such as the assassination of the Duke of Gith in 1897, directed by lumiel's photographer Alexander promio and dramatic actor George Addo." (Zheng & Xu, 2018) Dramatic films realize the assumption of narration through real images. Similarly, Dingjun Mountain, the first Chinese film, also entered the film with the assumption of drama.

The hypothesis theory is closely related to Peking Opera in China. In the middle of last century, Mei Lanfang performed in the Soviet Union, which inspired the literary theorist meyerholder and gave birth to the hypothesis theory. With the help of the assumption in Mei Lanfang's performance, mayehold opposes the naturalism of abandoning creativity in drama. He tried to combine presupposition with realism to highlight the subjective initiative of artists in artistic creation. Later, mayehod's students inherited the teacher's theory and wrote in addition to "on presumption.". This theory has influenced China's drama performance in the new period. "An important feature of China's drama innovation in the new era is that drama innovators use" hypothetical "means to knock down the fourth wall and break the situation of the original frame stage unifying the Chinese drama stage" (Tong, 2019). The hypothetical theory based on Chinese traditional drama has returned to China again, activating the vitality of contemporary Chinese drama.

It depends on the assumption that the existence of works of art depends on people's ability to accept reality. "Supposition is neither pseudo existence nor negation. Starting from the ontological value of human beings, it is assumed that competence is one of the innumerable potential abilities of human beings. Together with all other potentials, it supports all the impulses, curiosity, imagination and understanding of the cognitive possibility of the subject world to the object world" (Wang, 2017). The hypothetical world created by the artist in his works is like an invitation, inviting the receiver to accept the contract; the receiver is invited to enter the work, and the content is assumed to be reasonable and credible, and then begins to understand the theme, significance and value of

the work, and enjoy the various feelings generated in the process of reading. Supposition can be understood from the following three points:

First of all, assumption is a kind of contract, which is the contract between the creator and the receiver. An explanation of "supposition" by the Soviet scholar ridan: "supposition" refers to a negotiated contract between the artist and the audience, so that everyone can believe in art." (Tong, 1993)

Secondly, hypothetical pursuit of "false for true". "From the perspective of appearance, supposition is an artistic expression, which is a conventional way of expression in the drama activities, which takes the form of falsehood as the true." (Chen, 2018) There are often two forms: the imitation of parts instead of the whole, or the imitation of appearance instead of connotation. "In the Peking Opera" red mane and flaming horse ", Xue Pinggui's farewell to Wang Baochuan's 18 winter and summer festivals. A few circles of broken steps and two gestures on the stage are enough for thousands of audience to understand the change of years and the change of tree rings." (Wang, 2017)

Thirdly, the exertion of the hypothetical function of art works is restricted by many factors. It includes not only its own form, the intention of the creator, the level of creative technology, the acceptor's acceptance tendency, but also the influence of factors such as the context of acceptance and the environment of acceptance. For example, the concert in the movie brings the audience into the scene and guides the audience to accept the special scene setting and character hypothesis.

Generally speaking, in the creation and acceptance of works of art, creation is equivalent to invitation, while acceptance is like accepting invitation. The realization of the hypothetical contract promotes the Fictional Narration to achieve the effect of "false to true" in the psychology of the receiving group.

Exposed Noise: "The Second Creation" of "Super Readers"

Reception aesthetics is an important critical school of Western Literary Theory in the 20th century. It attaches great importance to the status of readers and makes an unprecedented study of readers' acceptance. To a certain extent, it improves the imbalance of "emphasizing creation and neglecting acceptance" in literary theory, which is of innovative significance. The systematic development of reception aesthetics theory has spawned many new and subdivided categories of readers, such as "readers of the times", "zero degree narrative receivers", "super readers", "intended readers", "knowledgeable readers" and "implied readers", etc., which provide more accurate concepts for reception studies. After entering the 21st century, with the development of information technology

and the formation of consumer society, readers' influence on literary creation has gradually increased: on the one hand, based on the interaction of new media, readers' feedback has affected literary creation to a greater extent; on the other hand, many readers have changed their role from simple acceptance to "acceptance + output", and sharing, accepting and adapting the original works has become a common practice all over the world.

"Super Reader" and Recreation

"After carefully analyzing the paper on Baudelaire's cat written by Jakobson and Levi Strauss, Michael Rifatel proposed that in order to grasp the linguistic features closely related to meaning in literary texts, we must focus on those groups that always attract the attention of all kinds of readers. He called them "super readers" (Shi, 2017). This group includes poets, critics, translators, scholars and other people who provide key information for ordinary readers. It is they who are able to establish the stylistic facts. Combined with rifatel's stylistic theory, Iser commented that "super readers are like a prospecting cane, from which we can see the compilation density of the potential meaning in the text." People who re create according to the text must meet the requirements of super readers: master the key information of the text and obtain the implied meaning of the text. In this sense, the writers and directors of adapted novels can be called "super readers".

In the platform of we media operation, there is a wave of we media people who use the original works as the material for film and television adaptation. They read literary works carefully, and with the help of video and audio materials already available on the Internet, supplemented by personalized explanations, they adapted literary works into short videos. This kind of adapted short video is close to TV storytelling in narrative style, and draws lessons from TV series and movies in picture editing and sound effect processing. It is a new film and television work based on we media platform (the author uses short video adaptation as its name).

Since 2015, adapted short videos have been growing rapidly in a vigorous state. Not only has a large number of we media people who have been creating continuously, but also their own acceptance volume has made the reading amount of the original work "dwarfed". As of January 2020, more than 200 adapted short videos produced by Wenyue Xiaoqiang, a representative of the group, have been played more than 170 million times in bilibili video barrage website, Sohu Video website and Tencent video website. From September 2017 to January 2020, more than 100 short adapted videos have been released, with more than 20 million broadcasts on bilibili video barrage website and Tencent video website. With a deep understanding of the myths of various countries, "Qian DIU DIU" has 300 short videos based on Chinese mythology, ancient Greek mythology, Nordic mythology and Egyptian mythology. By January 2020, more than 20 million videos have been broadcast on bilibili video barrage network. In addition, there are also a number

of we media creators such as "jiutongfengshen", "Nangong Xingyu", "jiongjilian" and "Guangming bookstore". Their continuous production of short adapted videos, which can not be underestimated, has gradually formed a way to popularize literary classics and traditional culture on the we media platform, and also provide high-quality content for the cultural industry and consumer market.

"Noise" in the Recreation of "Super Readers"

Super reader's short video adaptation of the original is a recreation in the creation of the original work. The recreation of "super readers" is not simple and passive. He needs to experience his own digestion and absorption, and further implement specific design and production after forming a complete and systematic cognition. In the process, "super readers" play their own subjective initiative, intentionally or unintentionally incorporated personal factors, so that the adapted short video compared with the original, the content and ideas have changed. From the existing adapted short videos, the changes mainly come from personal thoughts, narrative processing and technical level.

In terms of personal thoughts, there are mainly "super readers" based on and independent of the original works, as well as the thought fragments which burst out in the process of acceptance and recreation without forming clear cognition. Views and understanding will participate in the production of short videos in the form of creative ideas, and will also be used as direct materials for personal opinions expressed by "super readers". The role of thought fragments is diverse, which may affect the selection of image material and style of short video adaptation.

In terms of narrative processing, the adapted short video presents an obvious personalized style. The adapters often reshape the narrative form of the original works according to their own narrative ability and habits. Specifically, the adapters changed the narrative perspective of the original work, mainly by replacing the first person narration with the third person narration, and adjusting the narrative rhythm of the original work to match the speed of narration. In addition, the adapters will occasionally expose their own narrative behavior and intervene in the content.

When we regard the adapted short video as an independent work, the personal thought and narrative processing are just the source of the personal style and the factors influencing the level of the work. As long as the creator has a certain level, the two will not have a direct impact on the assumption of the work itself.

Compared with the former two, the "noise" of technical level is more like a "hard injury" that destroys the assumption. From the released adapted short video, the trace of "image collage" is very obvious. "Super readers" cut image materials from different movies and TV plays, and put them

together on the timeline, making them become short videos that occupy a certain period of time. For example, Wen Yue Xiaoqiang used the materials of hundreds of films and TV plays in his speed " The three body problem" series. From the perspective of the cohesion of the pictures, there is no transition. On the whole, it is made up of collage. If we take a close look at the collage images, we can find that there are great differences in style and quality between these images from different sources, and they have a false feeling that can not be ignored. If we put it into traditional film and TV series, the false sense of collage will either give birth to a unique aesthetic feeling of modern or post-modern art and become a unique artistic existence; or it will directly block the audience's acceptance and make the contract between the audience and the creator invalid. However, from the perspective of acceptance volume, the "noise" in technology has not been criticized by the audience, and the audience has not refused to adapt the hypothetical contract of short video.

Acceptance of Renewal: A Process of Information Transmission Based on Rational Logic

If the "noise" in the adapted short video is placed in the traditional film and TV play, it will form a great acceptance barrier. However, the adaptation of short videos has gained a much larger audience than the original literature readers. It can be said that the elements that destroy the authenticity do not have a significant impact on the acceptance of the adapted short video. So, how does the audience accept the short video adaptation?

Compared with the traditional adaptation of film and TV series, the most prominent features of short video adaptation are two. First, the time length of short video adaptation is very short, most of them are within 10 minutes. The name of "finish reading a book in X minutes" is often used by the adapters to attract the audience's click. Second, the main line of the story accounts for a large proportion of the narrative, the logical relationship between the main plots is prominent, and the details and branches of the story are often screened out. From the original work to the adaptation of short video, in addition to the changes from text single mode to sound image language multimodal transformation, there are also changes in the amount of information reduced, information density increased and information entropy decreased. Therefore, the audience's acceptance of the adapted short video is quite different from that of the traditional film and TV series, which is mainly reflected in the judgment of the plot and the absorption of information.

First of all, the audience is guided by the narration language and absorbs the main line of the story by the way of reasoning and logic. In the short video adaptation, the producer tells the main story in a way similar to TV storytelling. The audience saw the picture and heard the narrator. Narrator language is like the annotation of an image, which identifies a core meaning for a large amount of uncertain information in the image. In other words, the narration language plays an anchor role in

the audience's acceptance of the video images. The narration language narrates the development process of the plot, while the cause and effect of the plot is connected by the feelings recognized by both the producer and the audience. According to the logic of reason and reason, the producer and the audience realized the dialogue in an empty space. The audience understood what the producer wanted to express, and the producer successfully and efficiently conveyed the main line of the story.

Secondly, the audience replaces imagination and appreciation with information reception in the process of watching short video. Traditional films and TV plays emphasize the space of imagination and are good at retaining the time of appreciation. Watching traditional films and TV plays, the audience has a lot of opportunities to appreciate and imagine. Traditional film and TV plays are very good at inserting various aesthetic empty scenes in the process of narration to mediate the narrative rhythm. They also like to cut in a short period of time before the climax to mobilize the audience's emotions. They also pause the narration before the plot turns, leaving time for imagination to strengthen the dramatic changes of the plot. It can be said that imagination is one of the main sources of artistic beauty for traditional film and TV plays. Mayehud, a drama theorist, praises the imagination of art and believes that imagination realizes the reconstruction of art in the audience's mind. From the existing adapted short video works, the narrative rhythm is much faster than the traditional film and television series, a large amount of narrative information is filled in the short playing time, leaving the audience almost no time to imagine and appreciate. Under the fast-paced narrative and high-density information output, the audience maintains a high degree of concentration, avoiding the loss of key information caused by interruption and unable to understand the causal relationship of the plot. In this situation, the audience has no time to feel the beauty of the image peacefully and to study the details of the image.

As a result, the acceptance of adapted short video has formed a new mode—the information transmission mode based on the logic of reason. In this mode of reception, the audience pays more attention to the logic of reason than to the logic of physics, and pays more attention to the reception of information than appreciation and imagination. The "murmur" that goes against the physical logic and focuses on details will naturally be ignored by the audience. Under the influence of fast-paced narrative, the audience can not even shift their attention to the "murmur" for careful consideration. The influence of "noise" on supposition must be on the premise of being noticed and reasoned by the audience; if the audience ignores the "noise", its influence on the presumption will be weakened or even disappear. In the new acceptance mode, the "noise" in the adapted short video is ignored, which weakens and relieves the hypothetical threat to the works.

Super Assumption: The "Secondary Contract" in Short Video of Literary Adaptation

In the process of reading the original work, the "super reader" accepts the assumption of the original work and forms a hypothetical contractual relationship with the author of the original work. The hypothetical contract in the reading of literary original works has a long history, which is traditional and contrary to authenticity. There is also a dispute between imitation theory and non imitation theory behind it, which has a profound theoretical support. In short video adaptation, the assumption between the adapter and the audience has gone far beyond the scope or bottom line of traditional assumed performance. The hypothetical contract between the audience and the "super reader" is established on the basis of the hypothetical contract between the "super reader" and the original work, which is a "secondary contract". There are two main differences between the assumption in the "second contract" and that in the original work.

First, short video adaptation is more hypothetical, which is an "enhanced version" of traditional assumptions. The hypothetical reinforcement of short video adaptation is reflected in two aspects: one is to urge the audience to take the initiative to ignore the false feelings brought about by rough editing details and image collage; the other is that most of the audience do not dislike the narrator's narrative intervention and exposed narrative behavior, and will not give up watching because of the narrator's narrative intervention. They are even willing to interact with the adapters online through "barrage" or "message area".

Secondly, there is a relationship of "sharing" and "collusion" between the audience and the adapters. As a "super reader", the role of the adapters has not been ignored by the audience. The audience who are interested in the short video are also more or less interested in the original work, and some of them have even read the original. The audience's demand for short video shows that they are willing to accept the sharing brought by "super readers" who have the same hobbies. In a sense, short video is a "peer work" that "super readers" digest the original work and contribute to it. In the process of watching the short video, the audience and the "super reader" stand on the same position. In short, "we are all recipients of the original work", "we have a common language" and "we all care about this book". Through the "barrage" feedback, the audience indirectly plans the next creation with the adapters. For example, Qian Diyou, the adapter, has been supported by many audiences in terms of information and ideas in the process of creating the myth series of short videos. Let the audience be more tolerant of the "sharing" of the video.

Chen Xuguang pointed out in his book "the noumenon and dimension of art" that "since the middle and late 1980s to the present, there has been a trend of hypothetical aesthetics in the field of film and television art, which has strengthened the hypothetical characteristics and strongly impacted the

principle of" authenticity ". This can be summed up as a "post pseudo qualitative aesthetics." (Chen, 2017) He thinks that the hypothetical aesthetics infiltrates the color of popularization, entertainment and commerce. In the era of we media, from the consumption of short video, Chen Xuguang's "post pseudo qualitative" has become very common. The assumption of short video adaptation is no longer a simple issue from creation to acceptance, but increases deep-seated interaction and feedback, which is an enlarged and upgraded assumption.

Conclusion

Assumption is the psychological tacit understanding between the recipient and the creator. The acceptor of the acceptance contract assumes that the work is both authentic and reliable internally. The conditions for the hypothesis of influence are diverse and complex, which are related to the individual situation of the recipient, the category of works and the environmental impact. Moreover, any influence may overturn the hypothetical contract, causing the recipient to be hindered or even interrupt the acceptance. Short video adapters, as "super readers", create a lot of "noise" that destroys the authenticity of short video works for personal reasons, especially for technical reasons. However, the audience's new mode of receiving information, which is based on the logic of reason, helps the audience avoid the "noise". The relationship between the audience and the adapters has gone through the simple creation and acceptance, but has the characteristics of sharing and collusion. Based on these two points, the assumption of short video adaptation is upgraded and enlarged, and the hypothetical contract formed also shows strong persuasion. There is a new contractual relationship between the audience and the "super reader", which is based on the assumption of the original work.

This paper attempts to start from the audience's acceptance, clarify the acceptance path of short video adaptation, with the help of the relevant hypothetical theory, in order to explain why the audience is willing to accept the traditional film and television series can not imagine, crude and full of destruction of the authenticity of the short video adaptation path. Compared with the traditional assumption, the research on the assumption as a "secondary contract" is obviously not deep enough. In this regard, the creation phenomenon and acceptance on many we media platforms need to be explored.

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