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Short Video and Civilian Revelry: The Second Creation of Film and the Resolution of Macro Narrative

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Abstract:
The update iteration of The Times promotes the development of all fields of society. As far as watching a movie is concerned, people can even choose among a variety of different ways of watching movies. In recent years, film narration video as an independent video type flooded various websites, coupled with the promotion of media platform algorithm function, whether domestic or foreign video platforms, you can find such video figure. But does it stand in the opposite of the film and television industry? And how is it hurting the industry with its lower costs? We can't help but wonder. Therefore, this paper adopts the in-depth interview method and text analysis method, based on the in-depth interview of ten interpretation video lovers and the expanded reference data to analyze the works of three interpretation bloggers. From the perspective of audience, combined with different dimensions such as "coding-decoding" theory, subjective initiative and narrative mode, this paper studies whether and why film interpretation videos are popular. As well as the influence of its prevalence on the macro narrative of films and even the film industry, and explore some deeper relationship between this kind of video and the original film.

Keywords:
secondary creation, film commentary, short videos, fragmented reading, crisis of modernity

1 Introduction

In the Internet era, with the progress of media technology, the number of users of we-media is increasing, and the types of videos are becoming more and more extensive. In this context, video sharing platforms including B station, XiaoHongshu and Douyin are popular with a kind of standardised movie commentary videos, most of which are titled "take you to watch xxx in three minutes", and the first sentence of the video is usually "Pay attention, this man/woman is called xx". However, we have observed that the more people watch such videos, they have no interest and patience to watch a complete movie. When choosing a movie, people will first come into contact with such short videos according to the commentary evaluation and then decide whether to watch a movie, even when they are interested in a movie, they are more inclined to choose movie commentary. In the context of the reconstruction of film narrative by short video commentary, people seem to be passively trapped in the process of selective contact.

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2 Literature review

2.1Coding and decoding theory

Nowadays, the open and transparent comment section of major social media platforms has developed from a niche culture in the early days into an indispensable part of Internet surfing, filled with positive and negative comments, Internet hot words, emojis, etc., and even become one of the means for public opinion to ferment and disseminate information. According to Hall's coding and decoding theory, mass media "symbolize" and "give meaning" to social things through the selection, processing and structuring of news information, which is the production link of cultural products, that is, information coding. After that, cultural products enter the circulation and consumption link. The audience accepts the media information and interprets the encoded information according to their own discourse environment. In the process of encoding and decoding the film interpretation video, the creator, as the coder, encodes the film again according to his own view of the film, and the audience, as the decoder, will deviate from the coder's view due to differences in ideological levels and cultural concepts. Compared with literature, the narrative level of film is relatively rich, and its basic elements include story, narration and plot.

Film narration focuses on issues such as narrator and receiver, time and space, story and plot. Through traditional cultural variety shows, Zhang Guozheng and Zheng Xiaodi explain program makers and audiences, coding and decoding strategies and inspirations. In his thesis, He Guowei points out the disadvantages of film interpretation video from the perspectives of media change, film value, film art and so on. Based on narratology, Lee Xien-jie combs the basic framework of contemporary narratology and film narrative theory. Wang Lili and Song Peixuan start from the northeast region images, and combine their recent works to analyze the creativity of this type of images at all levels in depth. The above researches mainly discuss from the perspectives of "coding-decoding" theory, transmission path, audience's subjectivity, film narrative mode or a certain film and television drama, but they do not put forward the attraction degree of short video film interpretation to the audience and whether the creator and the audience enjoy it.

2.2The phenomenon of secondary creation

Secondary creation refers to the re-creation of existing words, images, movies, music or other artistic works. The concept of secondary creation is broad, among which the explanatory second creation video is an explanation of the film that has been released in theaters or online. With the continuous development of the film and television industry, the number of second creation videos has been rapidly increased, and the emergence of various mobile terminal software also provides support for them. Yin Yiyi's thesis analyzed the phenomenon of second creation from the perspective of industrial structure, combined with the challenges and opportunities brought by short video and short video platform to the film and television entertainment industry, and put forward the conclusion that there is a large future cooperation space and short video will promote long video in many ways. By exploring the generative logic of the network environment, Yu Ying proposes the safety and hidden dangers of the secondary creation of short videos. Using the cultural theories of "participatory culture" and "meme", Zeng Yiguo and Li Yixi explore the social mentality and emotional structure behind cultural practice. However, these studies mainly discussed the entertainment industry of film and television series from the aspects of short video and copyright issues, and did not involve the category of

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short video film interpretation, so it failed to further study whether it is popular.

2.3 The impact of film commentary on the film industry

The steady development of society promotes the gradual increase of people's cultural needs. In 2023, the Chinese film market will recover from the rapid recovery, and the Chinese film market will once again show a vigorous appearance and attitude. From the earliest film channel set up by CCTV, to the short video commentary on the network platform at present; From the 9-19 minutes of *"About a Movie"*, which was launched in 1998, to the development of short video commentary less than 5 minutes or even 1 minute, and the length of interpretation in this mode is gradually shortened. The "convenience" brought by the modern society makes people less and less patient to watch a complete movie, and even rely on the explanation of the video creator when choosing the movie. On the one hand, the audience's neglect of their own thinking may lead to mental retardation; on the other hand, it has brought a certain degree of impact on the film industry.

Zhang Kaibin starts with the relationship between audience and film, combined with the transformation of film ontology and the phenomenon of double speed playback, and deeply analyzes the impact of short video of films in the platform era. Zhang Yiwei studied the narrative form of foreign language film narration on China's domestic network platforms and the value of inter-lingual translation. Li Ning elaborates on the crisis brought by the movie interpretation mechanism from the perspective of movie viewing history and audience experience.

The above studies all pay attention to the phenomenon of short video of movies, but mainly discuss the cultural value of short video of film interpretation from multiple perspectives such as time logic, translation of different languages and movie viewing history, and do not study the impact of audience's coding and decoding of secondary creation.

2.4 Problems Raised

Based on the Hall encoding and decoding theory, this paper will study the author's secondary encoding, audience decoding and the impact of short film narration videos on the film industry, and try to answer the following questions: Why are short film video narration popular? What impact does this have on the macro narrative of the film? What are the mechanisms that make the difference?

3 Research Methods

In this paper, in-depth interview method and text analysis method are used to study the above questions.

3.1 In-depth interview method

3.1.1 Research questions

Q1: Why are short video explanations of movies popular with more and more audiences?

Q2: How do audiences perceive the difference between video commentary and the original film?

Q3: How do explainer videos influence the development of the film industry?

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3.1.2 Interview outline production

Interview questions are mainly divided into the following three links.

Part 1: Understand the interviewees' basic information. Including their gender, age, identity.

Part 2: Interview and ask the interviewees about the research questions. The questions include whether they are interested in the film and television industry, what is the main driving force that drives them to click the commentary video, their views on the movie commentary video and how to view the relationship between the original film and the commentary video.

Part 3: Preparation mainly involves questions that may be dug deeper.

In the course of interviews and research, the researchers took great care to avoid the four-fold ethical issues and transgressions highlighted by scholar Alan Al-anBryman:

I.Damage to the study participants;

II.Failure to use informed consent licensing documents or materials;

III.Invading the privacy of study participants;

IV.Deceiving study participants.

If the interviewees have any unwilling questions or dissatisfaction during the interview, they can remain silent or quit midway. The interview materials that the interviewees stated that they did not want to be published were not included and quoted in this study.

3.1.3 Selection of interviewees

In this study, ten students of different ages were invited to conduct a nine-minute semi-structured in-depth interview with ten interviewees, focusing on their love of movies, their views on movie interpretation videos, and the impact of interpretation videos. The interviews began on July 20, 2024 and ended on August 6, 2024.

In terms of the selection of research objects, the researchers first randomly selected two interviewees and interviewed them, and then gradually expanded the number of interviewees by means of skirt sampling. When the tenth interviewee was recruited, all the interview contents were enough to answer the research questions, and the collection of samples was stopped at this point. The interviewees differ in gender, age, education level and other aspects. Their identities include high school students, undergraduate students and freelancers, and the degree of homogeneity is low.

The interviews were conducted by one-to-one wechat text interviews and telephone interviews, and were recorded with the consent of the interviewees. The interview results were arranged into verbatim manuscripts with a total of 2178 words. The processing of the interview contents was completed by the researchers themselves, and the interviewees were ranked according to their preference for movies.

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Table1 Interviewee Information

Number	Gender	Age	Occupation
1	male	18	High school students
2	male	18	High school students
3	female	22	Students (undergraduate)
4	female	23	Freelancing
5	female	22	Students (undergraduate)
6	female	22	Students (undergraduate)
7	female	22	Students (undergraduate)
8	male	22	Students (undergraduate)
9	female	22	Students (undergraduate)
10	female	18	High school students

3.2 Text Analysis

Firstly, three commentary bloggers who are widely influential on short video media platforms are randomly selected; Secondly, the commentary videos of three different films made by each person were selected as samples; Third, the interpretation video content is compared with the original film content, including the length of time, narrative, design, etc., and carry out research and analysis one by one.

After collecting this set of data, through the content analysis, symbol analysis and structure analysis, we extended the surface meaning that may be touched by the video creator coding and audience decoding to the deeper meaning contained in the subsequent internal meaning, which plays a role in supplementing the research problem. In this process, we strictly based on objectivity and science to ensure the accuracy and validity of the research results and conclusions.

4 Research findings and discussions

4.1 Description of interview results

When we conducted further in-depth interviews on the audience's attitude and views on the movie narration video and tried to obtain answers, we were surprised to find that the movie narration video would affect the audience's views on the original movie in terms of content construction and creator's attitude, and further influence the grand narrative of the movie and even the development of the movie industry to a certain extent. The interviewee's answers confirmed my idea:

"I will watch some interesting movie commentary videos on some apps, now there are many such accounts, it is difficult to do not see without searching, the APP will always push me. But after watching the movie, I don't want to go to the cinema anymore, because I feel like I have been eating and revealing the plot. I don't feel that way going to the cinema."(S1)

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"I usually prefer watching commentary. But whether I watch it from beginning to end depends on how the bloggers explain it. I will refer to some bloggers, but there are so many negative comments that I may consider not watching the film. I think the commentary is very different from the original film. There are many details in the film that the commentary video can't take into account."(S2)

"I watch movie commentary mostly because it appears in my home page recommendation, and if I haven't seen the film, the commentary of the blogger should be my impression of the film, and generally, after I watch the commentary, whether it is positive or negative, I will not go back to the original film, because it feels repetitive, especially in the content."(S3)

The above are the answers of three of the interviewees. From this, we can see a common phenomenon: nowadays, most people will choose to watch the movie explanation video, but whether they continue to watch it depends on the creator's second creation method, and after watching the movie explanation video, they will not choose to go into the theater again to watch the original movie in person.

4.2 User initiative: interpretation of original content and creation of new content

Nowadays, media users are no longer sponges that simply and passively absorb the information they are exposed to. As users, vloggers who make movies and explain videos are actively interpreting the original content, and they are also content builders. They freely disassemble fragments of the original film, rearrange them, cut and splicing the cover design, and use a lot of fresh online vocabulary to describe their own movie-watching experience and insights, thus attracting the attention of fans and other audiences.

In this interview, it is surprising that eight out of ten respondents said that their criteria for choosing commentary videos and sticking to them were based on the second creation of the blogger. For example, respondent Wei said, "I choose to watch a commentary video partly because I want to know more about the film, and partly because the Internet pushes it to me. I usually click on a video with an interesting cover or title and watch the beginning of the video for a while, but if the explanation of the blogger is not attractive enough, I will quit the video."(S3)

Ma, a high school student, gave a similar answer: "I like watching movies, but I'm too busy studying to have a lot of time to watch the whole movie, so when a new movie comes out, I will choose to read the comments of various bloggers through the commentary videos. But if the commentary is not interesting, I can't watch it." (S2)

Nowadays, with increasingly busy study and work, it is really difficult to have time to sit down and watch a complete film. In addition, people want to put their precious energy on valuable things and use a good film that suits their own taste, so many people choose to check the merits of the film through commentary videos in advance, and the commentary of bloggers becomes the only bridge for the audience to understand the film. After subjective watching the film, the identity of the blogger changes from the original decoder to the current coder. They deconstruct the content of the original film and combine their subjective thoughts to reconstruct the film. Through the platform media, these new meanings constructed by the blogger enter the audience's vision.

In addition to the blogger's explanation, the respondent Li mentioned other factors: "The video cover

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and title attract me, I will click to watch." Some bloggers make wonderful covers, the kind you can see at a glance." (S4)

Other respondents also showed similar views, "I usually watch short videos for a longer time, and now online they (bloggers) will use this way to attract people, but in fact, what attracts me is how bloggers explain and cut into the main content of the film."(S9)

"I will move on only when the narration is more interesting and the plot is more dramatic."(S10)

"I think the way the blogger speaks is a big factor. People feel sleepy and no one will continue to watch it. The account will not be able to operate after a long time."(S5)

From the information given by the interviewees, it is not difficult to find that the most popular factor for short film commentary videos is the coding method of the creator, that is, the language, clip, design and title in a video are the text composed of multiple symbols. In order to cater to the taste and psychology of the public, video creators need to continuously and fully expand the symbols they need to use in the coding process. The more novel the symbols used, the richer the meaning of the text will be, and the more popular the videos produced will be, which will attract more audiences to stay and pay attention to, so that the creators and their platforms can benefit from increasing fans and page views. From this point of view, no matter in the era of mass media, the later era of technology, or today's era of digital platforms, the meaning of symbols is not static. The development of technology also makes the production process of symbolic meaning more flexible. The emergence of participatory culture, the transformation of identity from decoder to coder, and the enhancement of initiative are all closely related to the generalization of short video.

Thus, it can be seen that one of the factors that make movie commentary videos popular is the new meaning generated by the creators based on the original work and re-coding it, and the video text composed of fresh symbols such as hot words on the Internet is precisely the most attractive to the audience.

4.3 Construction of meaning: grand narrative resolution and excessive fragmentation of information

With the increasing popularity of film explanatory videos, some problems covered by them are also exposed. People's habit of fragmented reading leads to a greater impact of short video commentary on the complete narrative transmission of the film, resulting in the dissolution of the complete narrative of the film. Faced with a variety of information every day, fragmented reading has become one of the reading methods people choose daily. Fragmented reading refers to the use of short and discontinuous time segments for brief and small amount of text reading, which is characterized by incomplete and intermittent reading patterns. Regarding this phenomenon, the respondent Yu said: "Nowadays, there are really good and bad videos in interpretation, and many common beginning is' Pay attention, the woman in front of you is Xiao Mei. I am very disgusted by this kind of pretentious (commentary), he is for the sake of commentary and commentary, just for the sake of video popularity, and even more excessive to cut two unrelated things together."(S1)

Interviewee Wang also mentioned this phenomenon: "When I watch movie commentary on the Internet, I will find that there are many bloggers who lack some details and analysis of the footage, even if there are not

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many, they mainly focus on the story, rather monotonous."(S5)

In view of the interviewees' answers, the researchers also selected the explanation videos of three different films made by three short video bloggers who are highly influential on media platforms as samples. The common feature of the three bloggers is that they focus on the explanation of film and television, which has high analytical value. The details are as follows:

Video 1: *Second-hand Masterpiece*

Commentary Blogger: Xuan Miao Elias

On the first day after the movie Second-hand Masterpiece, which was released on Oct 27, 2023, the creator released a commentary video of the film on a certain platform. The video, which is 8 minutes and 35 seconds long, starts with an introduction to the development of satirical comedy in the Chinese film market and gradually moves into an analysis of the film's content. The blogger chose to narrate the film according to the sequence of development of the plot, and properly combined with some current social phenomena to fully interpret the content of the film to be satirized. However, it is worth noting that the blogger has made some choices in the selection of content, and some of the plot of the film is not explained in the video. For example, in the second half of the film, Ma Yinbo, the hero on the rooftop, persuades a girl who is in trouble to save her life but falls from the building. Is there any other meaning when he fails to save her? Does the Easter egg just show the hero's inner utopia? For these details, the blogger did not make an analysis, and did not give the corresponding subjective evaluation. The cover of the video chooses the photo of the hero with rich expressions as the center of the picture, and the words "traffic death" in the background text fully echo the content of the video to explain, and can accurately guide the audience's empathy and arouse their desire to browse the video.

Film 2: *Article 20*

Commentary Blogger: Mr. Liu says film

Article 20 is a film for the 2024 Spring Festival, and the commentary video of the blogger is 7 minutes and 40 seconds long. In the video, the blogger only generalizes the storyline of the film, and the internal details of the film are not mentioned in detail, which leads to the resolution of the grand narrative of the film. For example, in the original film, the daughter of Zhang Guisheng is sitting on a bench in the hospital holding her father's blood-stained helmet and crying, the subtle changes in Han Ming's eyes when touched, the camera cuts to Juanjuan when Han Yuchen visits Hao Xiuping and her mother with her mother, and the light in the eyes of the deaf and mute girl when she feels the kindness from the outside world, and so on. These details covering the expressions and movements of the characters are all selected by the blogger in a single brush, without delicate analysis and elaboration. In the end, the blogger made a brief summary of the theme, comedy effect, lineup, rating and other aspects, and the video as a whole held a positive evaluation of the film. Looking at the cover of the video, the blogger chose to collage the elements of the film, with the embarrassing attitude of Han Ming played by Lei Jiayin when he was injured on duty as the center of the picture, the background copy "You dare" words eye-catching occupy a large space, enough to echo the central character, but also play an eye-catching effect.

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Film 3: *"Hot and Hot"*

Commentary Blogger: Three Generations of Deer Man

"Hot and Hot" is also a film for the Spring Festival of 2024. The video length is 9 minutes and 15 seconds. In addition to telling the story outline, the blogger focuses on the heroine Du Leying and chooses several plots related to it in the original film to narrate. The video does not describe in detail Du's childish self before she lost weight or the male character Hao Kun. For example, Du Leying's decadent state before losing weight, her anxiety when meeting the opposite sex she liked, her brave counterattack in the face of harassment from her boss, Hao Kun's anger when he was exposed for his black fist, and her anger when he was refused to invite Du Leying to dinner are not mentioned in the video. During this period, the blogger reconstructed the film, adjusted the plot order, and added the interview clip of the director Jia Ling in the second half of the video. At the end of the video, the film was sublimated and summarized, and the video as a whole made a positive evaluation of the film. Compared with the other two samples, the cover design of the video is more simple and concise. The blogger did not choose Du Leying as the center of the picture, but chose the current picture of the director Jia Ling. In the title, strong questioning sentences were used to form "clickbait".

After the analysis of the samples, it can be concluded that most of the movie explanation videos have such a common feature: Due to the limitation of video duration and the influence of subjective consciousness, the creators make corresponding choices when selecting video materials, so they can't take into account the theme of the film content and the details of the film, and most of the videos choose the former, that is, create explanation videos around the outline of the film content and the main idea.

In several groups of samples, the researchers also observed that "save ticket money!" appeared several times in the bullet screen area and the comment area. "Ok, I've seen it." This also confirms that many people actually choose to understand a film by explaining the blogger's works on various media platforms before watching the film, rather than fully mobilizing their own subjective initiative. At the same time, it also proves a common phenomenon today: the excessive fragmentation of entertainment information. We can observe that the fragmentation of entertainment information includes the following two dimensions: First, the arbitrary deconstruction of the original text. As an important means of post-modern narration, deconstruction can be anti-sublime, anti-authority, anti-tradition, and anti-grand narration. Second, it collages and reorganizes scattered information. Jamson, known as the "godfather of Postmodernism", once pointed out that "the transformation of postmodernism from time to space makes the sense of history of time squeezed into the plane, resulting in the disappearance of historical depth." Indeed, modernism is a kind of art about the subject, works strive to express the subject's unique emotional experience, postmodernism is a spatial mode, postmodern mass culture with "absolute banality and triviality" as the standard, it "flattens depth", "refuses to explain", works are obvious, pursue even consumption and present experience. With the advent of the platform era, video websites such as Douyin and Bilibili are flooded with all kinds of movie narration videos. As popular mass culture, they compress and construct the content of the original film, thus transforming the grand narrative of the film into a micro narrative, or even dissolve it.

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4.4 Being in the information cocoon: the invasion of algorithmic culture and the obstacles to the development of the film industry

With the increasing advancement of technology, the surveillance of People's Daily life by digital media platforms is ubiquitous. The information generated by people's use of Internet search, shopping software, entertainment applications, etc., is recorded in various databases. Through interviews, we found that this is especially true when it comes to movie narration, which reveals the plot "under the skin".

In his book, *"Information Utopia: How People Produce Knowledge,"* former University of Chicago professor Cass Sunstein describes the "information cocoon" : an information realm in which the public has limited needs for information and is largely guided by individual interests, thus confining their lives to a cocoon-like "cocoon." Through this interview, it is not difficult to find that people in today's algorithmic age are deeply trapped in the "information cocoon". Interviewee Zhang said: "Now the account of making short movie commentary videos like mushrooming, they can be seen on every platform, it is impossible to want to watch, unless you do not surf the Internet. Before a movie is released, there is a lot of publicity, and then on the second day, a lot of explanation videos appear, and the plot is revealed directly before I have a chance to watch it, "Zhang said. In the case of some festivals, the phenomenon mentioned by Zhang seems to be more serious, the respondent Yu said less than again: "Now it is very difficult not to watch (movie related videos), even if you do not search it may not be able to do so, I feel that in this industry now, in addition to movie narration, the producers will also do promotion, such as some Spring Festival movies, I plan to see, I feel that I ate a lot of revealed plot without entering the theater, and when I enter the theater (movie) surprise can not give me, The feeling of experience is very bad. And I probably won't go back to the movie after I've seen some of the commentary, because I already know what it's about."

Similarly, most of the other respondents also answered the question: "I watch this commentary video mainly because it appears in my home page recommendation, this kind of thing will keep pushing to you, click not interested in it is useless." (S7)

"Nowadays, most movie narrations have the same routine, with slightly different copy, but the story outline will be repeated to you. So if I watch an introductory video, I already know the whole story and I won't watch it again."(S8)

The rapid development of media technology has brought not only convenience but also problems to society. Explanatory videos with the meaning of promotion and revealing the plot ignore people's main feelings and force their way into people's vision, weakening the freshness of a movie for some viewers, and making watching a movie again feel like chewing wax.

It can be seen that among all the obstacles in the development of the film industry, the film explanation video, which rises with the development of network platforms, occupies a place. Nowadays, most of the movie narration videos on the Internet focus on the development of the story line, even if they do not include the details, they also reveal the plot to a certain extent. This phenomenon has led some people to believe that watching a movie after watching the narration will become boring. Even with the improvement of people's living standard and the increase of consumption demand, the expectation for new movies has been lost, which has affected the box office and the development of the film industry.

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5 Summary and Discussion

5.1 Symptoms of generalization of film commentary video

In the past decade, with the rapid transformation of science and technology, the platform has become an important part of the sustainable development and commercialization of the Internet. Nowadays, film commentary video as an independent type continues to multiply and spread widely in major media platforms. Through its generalization phenomenon, we can find that compared with the top-down communication mode in the mass media era, the platform era has truly realized continuity in non-continuity. While inheriting the marketing logic of the former, a series of new technologies have been developed. It fully shows the characteristics of data-driven, participatory and mobility, followed by the emergence of "information cocoon" and the transformation of the mode of meaning production.

American scholar Henry Jenkins once proposed the concept of participatory culture in his book Text Poachers, and the audience's ability to "express" has been enlarged unprecedently in the platform era. The proliferation of explainer videos for movies is a microcosm among the thousands. All in all, the meaning of a film used to be completely produced by the production team, and consumers directly contacted and made subjective judgments as the audience, while the emergence of video bloggers has created a layer of "barrier" between some audiences and the original film. Video creators have become active content producers who consume the meaning produced by the original film production team, deconstruct and construct the content of the original film, and transmit it to consumers through the platform. At this time, the consumer, as the audience, receives the meaning reconstructed by the creator. In order to attract the audience's attention, the blogger designs a unique video style and invests a lot of "clickbait" in it. Through the platform's big data accurate delivery, the video comes to the eyes of consumers, fully catering to the taste buds of some consumers.

In addition, the change from "people looking for information" to "information looking for people" in science and technology, as well as the transparency and openness of the audience's preferences, further deepens the phenomenon of video generalization. The accompanying micro narrative, "shallow reading" mode, and advance propagation of the plot also directly lead to some consumers with busy lives choosing to watch explanation videos instead of watching the original movie. Which in turn leads to the decline of film economy.

5.2 Countermeasures and reflection

5.2.1 Play the role of media platform

In today's platform era, with the rapid development of video websites, the increasing number of creators in the field of commentary videos, and the promotion of big data algorithms, people seem to be caught in a huge web woven by them. Through this survey, we can find that although today's audience's initiative and participation are much higher than in the mass era, the real power is still in the hands of a few people, and some audiences want to escape from the "cocoon" but have no success.

In the face of this phenomenon of generalization of film interpretation video, the most relevant departments should make decisions. First of all, we should make appropriate adjustments to the video platform, formulate corresponding rules and policies, and respect the wishes and feelings of the audience; Secondly, strengthen

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the review mechanism and improve the standards for publishing works on platforms to ensure that the audience is exposed to some high-quality content. Finally, cooperation and coordination at all levels should be strengthened, and a sound content regulatory body should be set up to improve the efficiency of policy implementation.

5.2.2 Expand the variety of video forms

Driven by The Times, the identity of video creators has changed. Once only passive users, they have become content producers today, while the independence of video types and the increase in the number of creators have gradually deteriorated some of their creations. The original intention of making videos no longer exists, replaced by the motivation to earn exposure, traffic and profits, and low-quality videos are emerging one after another.

To solve these problems, focus on video creators. As coders, creators should give full play to their own subjective initiative, actively explore new fields of creation, break the shackles of "interpretation", get rid of the spread of homogenization trend, and create positive works with thought and depth, instead of explaining for the sake of explanation and simply dissolving the film narrative and being trapped in the cage of form.

5.2.3 Enhance the subjective awareness of the audience

The group that is most deeply affected by the generalization of film narration video is the audience. Most of the audience can't get away from it.Some audiences enjoy the convenience brought by such fragmented information under the surveillance of platform algorithms, ignoring the endless possibilities brought by the video itself and its own subjective initiative.

For the audience, we should do the following points: First, we should strengthen their self-cultivation, improve their aesthetic taste, and avoid. Indulge in fragmentation dispelling narrative; Secondly, we should pay attention to the importance of subjective initiative, improve the ability to distinguish right from wrong and think independently, and prevent slow thinking; Finally, we should enhance our sense of responsibility, strengthen our positive influence on others, and promote the sense of ownership of the Internet environment.

5.3 Conclusion

There are still some shortcomings in this study. On the one hand, the identity of the interviewees selected in this study is too simple, and the number of samples collected is small, which makes the persuasive effect of the comparative study slightly weak; On the other hand, this study focuses on the subjective feelings and experience centered on the audience's perspective, and lacks interviews and analysis of other perspectives, such as the attitude of film producers and video creators toward film narration videos, and the impact of narration videos on film narration and film economy.

In future studies, researchers will continue to pay attention to the changes and development of film macro narrative and film market economy in the field of film with the change of media, and continue to expand the research and practice of film interpretation videos and the transformation of narrative methods.

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