

Integration and Inter-textuality—Reflection on integrated Development of Drama and Movie

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Abstract. Integrated development of drama and movie is the research of drama analysis and influence, and it belongs to the interlaced cultural art of electronic media. In the meantime, different types of language transmission phenomena are analyzed in this paper, and the development mode of drama movie are studied. In the 21st century, art, aesthetics, drama and movie are integrated in movie and drama theory in real society. When local culture and national characteristics are observed, advanced drama and movie theories should be absorbed and the diversity and rules of art rule analysis should be fully promoted. Concerning this, the author makes a brief analysis on the integrated development of integration and intersexuality in combination with practical researches.

Introduction

At the end of the last century, the overlapping and mutual integration of drama and movies in the whole art scope develop hand in hand. Scenes on the stage and dramatic stories provide development opportunities for movie art creation, thereby becoming polymer of movie language symbols. In modern society, it is difficult for us to watch the so-called "pure movies" without "drama" sense and mode. On the other hand, form characteristics of movies in drama performance transform naturally. For example, drama visual sense of montage and close-up bring drama visual perception into the new era and have created huge influences by lens transformation.

Integrated development of drama and movie

In modern development, common existence of drama and movie can trigger audiences' resonance. Just as what was said by a famous dramatist, "Watching movies can free me from multiple aspects and present all contents of the theme. Drama is the optimum way. There is bound to be one day, on which another way can present all the things in drama." It is not difficult to see that movie is walking towards stage expression form and drama has more bright and historical expression form. Artistic forms beyond limit scope also receive attention from Russian movie theorists, who stand from the perspective of movie imagination and pay attention to the inner relationship between screen and drama. In their eyes, dramatic objective is the unitive approach of everything as well as the summary of multiple expression forms and dimensions. Firstly, they are created by internal drama structure and external model structure. It should not only be presented on the screen, but also should have content and be expressed by movements. The dramatic elements in themes are related to scene expression and model expression. Simply speaking, the current movies would never present unique ideas without drama's influences on three-dimensional motion.

Therefore, we can see that in modern society, drama and movie gradually constitute isomorphism of narrative elements and visual style as well as relevance of landscape forms and they get close to each other by mutual relevance and mutual influence, just like art and costume design and the mutual development and intertextuality of drama and movie.

Development of movie

Art is lively and vivid, and drama and movie are all created by contradictory rules. The contradictions are used as premise basis, and movements are used to present artists' feelings and understandings of modern society, people and things. Contradictory rules selection present the narrative structure of the beginning, development and end of stories, and they can present the integration and progressive process of stories. Because of this, the development process of movie structure and techniques presenting drama forms has ushered in a whole new period. Drama and movie all rely on actors' performance for story characters. One is immediate performance with multiple interaction with audiences; the other is reappearance of actors' performance, and it is indirect communication relationship with audiences. On the other hand, drama and movie are all formed by artists' fussy links. For the convenience of aesthetic approaches and procedure analysis, theatre appreciation form is adopted, thereby being easier to create entertainment effects. Until modern development, drama and movie are interlaced and realize effective connection in artistic scope. Core teams in movie become drama, while the core constitution of drama becomes movie. Therefore, it lays the seed for the comprehensive development of drama and movie.

A well-known scholar once compared "fresh vegetables" and "compressed biscuit" to drama and movie. The implication is the modern thought and spirit in drama; movie is fast-food-like development. They enlighten each other and promote the interactive possibility of drama and movie.

For example: movie and drama which are closer to people's life value cultural colors as the explanation of modern philosophy and life. Drama has differences with movies, and movie pays attention to the connectivity and integrity of stories. Drama values ideas and culture more. Based on this, drama receives comprehensive praises. Drama is more about the unconventional, specific and conventional ideas and modes, while movie tends to be special, i.e., movie step into people's heart by individual and emotional influences as well as direct forms, and it brings emotional cognition and pleasure to audiences. At present, business orientation is severe, which pays more attention to visual perception and lacks control on culture and history as well as expression of national and philosophical expression. Drama promotes ideas, thereby pushing movie to get away from vulgar and commercial forms. It strikes current social phenomena and historical culture directly, thereby bringing spiritual enlightenment and moral progress, which is an important element.

Development of drama

In history, drama has rich humanistic feelings, values and philosophies, and it has been seen by some movie scholars. For example, Andre Bazin once said, "We regard drama as the optimum expression form of aesthetics and we emphasize that movie might get close to drama in the form that is accepted by most people. However, it will never transcend drama, since drama brings spiritual and cultural satisfaction, elegance and pleasure, and even morality." It is not difficult to see that the aesthetic smells and spiritual structure of drama have important functions on modern movies. Therefore, drama philosophy and artistic logic should be analyzed so that modern movie scholars can realize innovation, pay attention to aesthetics, be established on intension presentation and perfect transmission and free screens from low, funny and vulgar plots.

In addition, modern comedians walk into movies and reach breakthroughs. Compared with traditional drama presentation, modern movie and advanced technology and means integrate with each other and gradually become normalized and popular, thereby winning people's acknowledgement. Beautiful movies bring people more direct experience. Or, we can say that the content and structure of modern movie have captured people's psychological demands and reached sufficient integration. Movie presents its unique charm by mass media and some marketing forms and improves movie infection to a new level. Just because of this, drama has also realized huge improvement. If the general purpose of drama education is common standard and demand and further improvement of the perceptivity and cognition of story plots, then, a better understanding of

drama would create profound influence on movies. Firstly, drama art should be normalized, expand art scope, change its indulgence in self-admiration, integrate in social history actively and adapt to changes of time, people's life and cultural level. Secondly, drama has reached theater innovation in the context of modern technology and under the leadership of modern media and digital technology, including: changes of stage properties, better stage art design and stage set, which can reflect multiple implication and drama can be more diversified. Meanwhile, it integrates with general public in psychology, rhythm and style so that common people can have a more penetrating and profound understanding.

Integration and intertextuality of drama and movie

The moral understanding of core words should be attached importance during the integration and intertextuality of drama and movie. In the following parts, the author will make a brief analysis of the integration and intertextuality of drama and movie.

With the transition of historical context, drama and movie have both walked into modern drama and movie art, and they both pay attention to international visual art fashion. Meanwhile, they pay attention to the presentation of national local elements and further create more creative works. In modern international drama art, Chinese movie artists and dramatists develop in fierce competitions; they grasp the essence of art and screen, fall to movie and drama creation and understand lens expression and movie theatre. Therefore, they become more outstanding in low romantic charm and tolerance, and they look free and flexible in this diversified world, thereby creating more drama and movie works and winning people's favor.

Integration and intertextuality of drama and movie first need to analyze works deeply and then reappear to creators. Script is the origin of drama as well as the core of movie. To create unique movie scripts, one needs to understand the essence of drama, and then he can create marvelous stage stories. Therefore, the key to stories is fiction and historical transition and imagination, create contradictions, pay attention to imagination inside people's heart as well as emotions and development of destiny, which needs to be understood by every movie lover and dramatist. Full devotion to the creation of excellent script is the key to national drama and movie. In this stage, the analysis of the reference and learning of movie art resources is also important. Therefore, a foreign drama theorist once said, "Techniques of movies and story construction reflect historical deduction of drama." When talking about movies, he said that "theatre writers can learn many things in movies. However, they learn very slowly, while movie writers rely more on dramas and neglect the exploration of art potentials." However, drama and movie refer from each other and absorb from each other, thereby promoting the improvement of art intensions and standard.

Modern movie is synchronous with popular aesthetics and cultural demands, and style diversity and joint become normal. The essence of intertextuality of drama and movie is reallocation and harmony between movie and art. The objective is the transformation and innovation of thought, open and single artistic structure and more diversified and flexible outstanding artistic characteristics. When bringing new visual feelings to people, it highlights rich art aesthetics. Based on art and religious analysis, some artists propose that: human's imagination play important role in art and religion. Because of this, ancient-Greek myths are the direct religious elements of Hellenes, and it further evolves to art works to the present. In modern drama, just like ancient Greek myths, only by integrating movie elements can it walk into image form, infect audiences and create emotional resonance. However, in movies, presentation of images should also be paid attention, break through lens consistency, conduct situation dramatic and free adjustment, rely on spiritual and cultural resources and structural forms, constitute theme diversity and ideographical expression ambiguity and form a whole new art environment.

Harmony and polyphony are based on changes of art environment, and it is difficult to establish. It needs interaction in multiple art combinations and achieve true meaning. The verification of drama, movie, harmony and polyphony are more gorgeous and exciting in cultural environment so that audiences can find the essence of life in diversified environment.

Conclusion

All in all, under modernization background, drama and movie exist with and rely on each other; they absorb the essence and nutrition of themselves and movies and optimize themselves continuously, thereby reaching comprehensive development. This is not only the demand for modern society, but also the necessity for historical development. In unified and diversified visual logic, integration and intertextuality of drama and movie will be more splendid and resplendent in the future.

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