

A Brief Analysis of the Expression of Theme in Script Writing

-- Taking Short Film "Long Tou" as an Example

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Abstract: The theme is the core of short film creation. Whether it is a commercial short film or a literary short film, the short story structure is more concise and clear, with more energy focused on rational paragraphs. Due to space limitations, there is a lack of complex plots with hundreds of turns. The theme is the vitality of the short film, and it is the core force that can make the short story impressive. The themes are divided into shallow and deep themes. Through the interpretation of the classic short film theme ideas, this article explores the role and important value of the theme ideas in the creation of short film stories, to provide some reference for short film creators to create short films with unique and profound theme ideas.

1. The theme is a magnet that attracts all plots

The creation of short story scripts is the same as that of long-form stories. It is full of ups and downs of thinking and trade-offs. The theme is the indicator lamp in the process of short story creation. The term theme seems to be ethereal, but in fact it will influence and determine the short story's keynote of the creation, as well as the development of every detail and plot in the subsequent process. The creation of stories often stems from a dialogue, a scene, an ending, a character, a plot. Through continuous refinement and gradual improvement of the overall story, a full story and characters can be slowly presented to the author and audience. In this process, for the combination and arrangement of events, the arrangement and occurrence of plots cannot be imagined out of thin air without direction. Creators have the freedom of imagination, but the boundaries of imagination should be clearly defined in advance. Short stories of realist themes should be conceived strictly in accordance with the scope of realist style. Dramatic themes should show the most incisive conflicts. The arrangement of the plot requires a "supervisor", which is the theme of the short story. We often say that every shot and dialogue in film art should have an indispensable meaning, and every picture should assume a certain role, whether in a narrative level, a rational level or a lyrical level. The theme idea is the leader who controls all the story materials. Only story materials that meet the specific theme ideas are eligible to enter the story.

The theme idea controls the arrangement of all story materials, especially in the multi-cue narrative and short story with a long time span. When the choice of characters and details is difficult to make a clear judgment, the role of the theme idea appears. For example, in the short film "Long Tou", director Gu Changwei chose three groups of characters as the narrative of the film. The first group is the scavengers, the second group is the worried writer, the third group is the fitness young people, the fourth group is Young women who use drugs, and the fifth group is depression and suicide men. The portrayal of these images is simple and powerful. Young women who use drugs, young people who exercise, and depressed men who commit suicide all show that in today's urban life, people are under great pressure to survive, and the roots of stress are often not the satisfaction of basic survival and Not resolved, but caused by greed of various desires. Worried writers constitute a

discourse symbol for the interpretation of the theme of the film, and the old scavengers silently dragged a heavy step for basic survival, and finally happily ate a bowl of soup noodles, seeming to be happy and peaceful. Several groups of people form a stark contrast, and it can be seen that the theme of the film is reflected in the complex portraits of people, that is, the attention to the inner crisis of people in the period of social transformation, and the praise for the simple life ideals shown by the people at the bottom of the society.

2. The theme determines the direction and ending of the story

We often know how a story begins, but when faced with how the story ends to be more perfect, we often lose our ideas. Short-story stories tend to work harder at the level of reasoning than at the level of narrative, and the direction of the ending directly concerns the tone of the film. Is it to promote positive humanity? Or criticize the ugly side of social hearts? Is it to show that there is perfect love in the world? Or still expressing disappointment and anger at love? The answers to these questions involve the worldview and values that creators want to express. The world outlook and values are not illusory in the creation of the story, but can always guide the direction of the story, thus ultimately affecting the ending of the short story.

Most short film stories are based on the theme of promoting a correct and good outlook on life. The difference is that some short films are direct and emotional, while others are deeply hopeful. For example, in the short film "Long Tou", although the overall short film style tends to be dark and gloomy, full of violent and negative factors of the dark side of human nature, but through the end of the story, a steaming long lens portrays a dragging image of an old scavenger who worked hard for a day expressing that the author's view of society is not completely negative, and carrying rational hope in a profound criticism. This is a beautiful state that can be achieved in the theme of the short film script. With a smile in anger, encouragement in criticism, and hope in sadness, it is more powerful and more shocking than directly proclaiming humanity and beauty. Short films with clear themes and in-depth ideas often win in style. This is an important criterion for the creation of short story scripts. It is only when the short films reveal depth that have allegorical colors, they can be more artistic and refined to highlight the short film which is short but long-characteristic.

Some people think that writing a script does not necessarily have to be themed, as long as it is "written sensually, I want to write as I want," but I don't want to "solve any problem" in the script. Others advocate "see what you write" and copy life purely and objectively. The above two claims not only negate the importance of the theme and its decisive role in artistic works, but also confuse the truth of life with the truth of art. The difference between the real life and the real art is that the former is the life of the original natural state, which is intricate and complicated; the latter is to summarize the life, through artistic processing, to sort out a clue from life, coherent, with head and tail. The core strength of this artistic process is the theme. Art works are the product of the combination of objective things and subjective intentions. There is no art work in the world that reflects things purely and objectively. The author's theme can still be found in the works of "art for art" or "purely objective reflection of reality", but their theme is also like life, which is chaotic or distorted, because it only pays attention to the truth of life's appearance and cannot reflect the truth of life's essence, so it distorts life. To summarize and concentrate life into "higher, stronger, more concentrated, more typical, more ideal, and therefore more universal", there must be a core power, and this core power is the author's attempt and purpose which is the theme of the work. A work without a clear and prominent theme cannot be a good art work.

3. How to highlight the theme in the short story

3.1 The sense of the times

The nature of the film determines that the film is an art close to reality and close to life. If the theme's sense of time is mainly reflected in the content of future movie scripts, modernity is mainly reflected in the play skills, methods and techniques of the theme.

The ending of a story is the most important scene paragraph that highlights the theme. The ending is the scene where all the plots reach the end of the play. The fate of the characters must finally have an answer. It is the easiest way to express the corresponding theme ideas by setting the ending. In the short film "Long Tou", the old scavengers have not appeared as many times in the film. But the outline and leading role appears at the beginning and end of the film, becoming the iconic characters of the whole film and bearing the important task of expressing the theme.

3.2 material collection

The author of a movie must write about a life he knows very well and has a deep feeling. Even if you are unfamiliar with life, you can only write vividly and truly if you are really familiar with it and become part of your own flesh and blood as if you were experiencing it yourself. Otherwise, it is likely that only some promotional materials will be produced. Film writers pay attention to the materials that can be reflected on the screen through film means, including the visibility of the image, the movement of the roles, and the details, rhythm, color tone and other factors. Film writers must understand that the morality of film literary scripts is not to impress readers with the charm of words, but to fully consider how to infect audiences through film means. To do this, the author of a movie must have the ability to use movie thinking to select materials, and know what materials will produce what effect on the screen.

In general, the creation of excellent short story scripts is inseparable from the profound theme ideas. The theme ideas can not only make the short story style unique and unexpected, but also serve as a guiding light for the creation of the short film script creation process. The theme ideas control The handling and arrangement of story material is a signpost when the script reaches a dead end and cannot find a direction. At the same time, the theme idea can be manifested by setting a reasonable ending, arranging to fight the contradictory forces, and setting symbolic characters. A profound short film story can not be changed in the plot, but without the theme idea, it will lose its independent existence.

4. The role of theme in script creation

4.1 A cohesive, concentrated and unified role the theme play in the script

Life is loose, and works of art are centralized and complete. Integrity is the most remarkable feature of works of art. As early as 2,300 years ago, Aristotle repeatedly emphasized the integrity of drama art. He said: "Tragedy is an imitation of a complete and certain length of action (a thing may be complete without a length). The so-called" complete "means that there is a head, body, and tail. ... so the structure is perfect and the layout cannot be random, but must follow the way described here. The so-called "integrity" of art includes the completeness and consistency of the head, the structure and the genre, and the integrity of the three. Sex is determined by the consistency of the theme, that is, the consistency of the author's intention and purpose. This is a general requirement for artistic works, but the requirement for the integrity of the drama is higher and stricter than any other art because drama art is strictly restricted by time and space. A novel can have a more relaxed structure and more complicated clues under a broader theme.

4.2 To obtain new enlightenment and new understanding of the general storyline

So, let's give this storyline a new life and a novel theme. The main idea is the most profound reflection of the writer's knowledge of the world and things. For the same fact and the same story, writers with different ideological and literary skills will have different understandings, different stories, and different enlightenments, and there will be different reflections in their works reflecting the theme in the works. The deeper the writer's understanding of the nature of things, the higher his theme can be.

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